



"THE BITCH IS BACK"

A NEW SINGLE ON MCA RECORDS.
MCA-40297
FROM CARIBOU

SECRET IS OUT

Dozen Sansui QSS Issued by Capitol

LOS ANGELES—Capitol Records has quietly joined the rank of labels releasing quad product in the Sansui QS matrix system. Among a total of 12 albums released a little over a month ago without any notice was "The Dark Side Of The Moon" by Pink Floyd.

For information of the quadraphonic music was in New York during the recent seventh annual International Radio Programming Forum. The album, bearing only a stereo label and no indication that it was quad, was demonstrated in a suite operated by Sansui.

A spokesman for Capitol said last week that the release consisted of remixed product; the spokesman was unaware that no announcement had been made or that the product bore "stereo" instead of "quadraphonic."

Miyake felt that labels were doing this as protection and that they feared the matrix quad albums might not be compatible with existing stereo playback equipment. Miyake, of course, pointed out that a Sansui matrix LP is totally compatible.

Capitol previously released a few sampler albums in Columbia Records' SQ matrix system.

A few weeks ago in an exclusive Billboard story, Ryojiro Ueda, manager of product development for Sansui's QS 4-channel project, and Motohisa Miyake, director of merchandising development and industrial designing for Sansui, said that Sansui QS quad product was being tested in the U.S. with only a stereo label and no indication that it was quad, was demonstrated in a suite operated by Sansui.

For information of the quadraphonic music was in New York during the recent seventh annual International Radio Programming Forum. The album, bearing only a stereo label and no indication that it was quad, was demonstrated in a suite operated by Sansui.

Miyake felt that labels were doing this as protection and that they feared the matrix quad albums might not be compatible with existing stereo playback equipment. Miyake, of course, pointed out that a Sansui matrix LP is totally compatible.

Days Inn also was ordered to supply Acuff-Rose a list setting forth the identity of each tape performance to be found in any stores operated by the defendant, the total number of such tapes and the identity of the stores.

Judge Morton also ordered that within 30 days the copyright owner file affidavits designating which tapes were reproduced without permission of the copyright owner.

Judge Morton gave Days Inn 20 days to notify all retail outlets operated by or under franchising agreement with the defendants a written notice of his order.

Acuff-Rose had accused Days Inn of selling at least nine copyrighted compositions illegally.

The motel firm also has been prohibited from disposing of the tapes, either by sale to the public or by return to the suppliers.

Motel Chain Enjoined on Acuff-Rose Piracy Charge

NASHVILLE—A federal court judge here has enjoined Days Inn of America, Inc., a Georgia corporation, from manufacturing and selling tape reproductions of copyrighted compositions by Acuff-Rose.

The suit had been brought against the motel chain by Acuff-Rose Publications and others. U.S. District Court Judge L. Clure Morton issued the consent order.

Acuff-Rose had accused Days Inn of selling at least nine copyrighted compositions illegally.

The motel firm also has been prohibited from disposing of the tapes, either by sale to the public or by return to the suppliers.

Col, Stax, A&M Sue MVC; See Copyright Infringement

DETROIT—Another legal attack against tape piracy has been initiated in federal district court here, wherein plaintiffs Columbia, Stax and A&M, joined by artists Johnny Cash and Tammy Wynette, have sued MVC Distributing Co. of Livonia, Mich., claiming the defendant gave them unfair competition and violated federal patent laws.

MVC allegedly pirated only pre-1972 recorded performances. The suit seeks an injunction against

MVC, which is not to be confused with Magnetic Video Corp., which is located in Farmington, Mich., another suburb.

Named specifically as a defendant is Donald R. Merry, president and treasurer of MVC Dist. Co. Merry reports he is a one-time equity control consultant to Bill Lear, the tape pioneer.

The artists charge their legitimate income has suffered because of the defendant's activities.

Retail 'Characters' Refuted by N.Y. Dealer

NEW YORK—Jay Sonin, a major dealer in this area, has taken strong issue with retailer Fred Perri, author of a feature story in these columns last week, in which Perri described a series of unscrupulous "characters" who frequent record shops as "mice, advance-release pests, touts, and losers," among other uncomplimentary sobriquets.

Sonin, however, though tongue-in-cheek, had Sonin up in arms.

The latter, who owns the Record Hunter and World of Music shops here, and Record Warehouse in nearby Rockville Center, argues that the real record store "characters" are those "owners/managers who are too lazy to get off their butts and direct a customer to a piece of merchandise. This character just points."

The television special, which was tied in with a major merchandising campaign by Columbia, was taped at Chicago producer Jimmy Guercio's Caribou Ranch in Colorado.

General News

Taxe Gets Third Suit As Pirate

LOS ANGELES—A third suit has been filed against convicted tape pirate Richard Taxe (Billboard, Aug. 24). In which the record label charges him and Taxe Stereo & with unauthorized use of the name and likeness of Cheech and Chong.

A temporary restraining order has been handed down in Superior Court here, with attorneys for both sides slated soon to argue the case.

The unusual suit charges that the Taxe firm put out a sound-alike tape, "The Best Of Cheech and Chong," which contained the name and likeness of the eponymously signed Cheech & Chong comedy act. A standard recording contract contains a provision which specifically provides that the record label shall have exclusive right to use name and likeness of the artist.

No specific damages are sought, but an accounting is demanded.

Three weeks ago, Taxe and his brother Ron and their parents, Edward and Rose Taxe plus Dallas Enterprises, Galt Industries, Soundco

(Continued on page 62)

HAGGARD SETS LABEL WITH MCA

LOS ANGELES—MCA Records will distribute the new Tally-MCA Records label just formed by Merle Haggard and his personal manager Fuzzy Owen. Tally Records was originally formed by Owen in the early 60s and both Haggard and his wife Bonnie Owens recorded on the label. When Haggard signed with Capitol Records, Tally became dormant.

The new label has both singles and albums under way, though no release date for initial product has been announced yet. Artists so far on the label are Connie Owens, Ronnie Renfro from Haggard's band The Strangers, and the country-rock group Silver Creek. Other acts will include the band and the product will include all kinds of music.

When Haggard will also sign with his own label once his Capitol contract runs out (it has more than a year to go) is not announced.

Haggard has his own recording studio in Bakersfield, which is a city north of Los Angeles, and makes his headquarters there.

competitors and suppliers, as well as their customers."

The record business has been "growing both larger and smaller each year," comments Sonin, "larger

Myrrh Seeks New Repertoire Image

By BOB KIRSCH

LOS ANGELES—With the signing of long-time country music star Ray Price to Myrrh Records, Word, Inc. (Myrrh parent firm) president Jarrell McCracken says the firm may be making major strides into "secular" pop and country music in the near future.

With the signing of Price, McCracken also confirmed that ABC Records will distribute Myrrh product in the U.S., including artists such as Wanda Jackson, Barry McGuire, Danny Thomas, Gene Cotton, Randy Matthews and Andre Crouch and the Disciples on the Light label.

McCracken says there will definitely be a branching into country and pop fields, but he is not sure to what extent the branching will be at this point.

"Actually," he says, "we began talking to Price about religious product. But to effectively market religious product, you also have to know how to effectively market and promote secular product. So while Ray is going to eat four religious LPs for one in the future, this initial set will be religious."

The original reason for starting Myrrh was to get into contemporary religious music, white and black, while Word remains strictly reli-

gious in the more traditional sense.

McCracken feels that sound barriers between religious and other forms of music are breaking more than ever, particularly with much of the contemporary music product coming from the "Jesus Movement" which he believes sprang from the hip music.

"You have to get a total feel of an artist in all areas," he adds, "and if he wants to do non-religious music, then we will allow that certainly. On the other hand, I don't see us signing anyone whom we don't feel could or would eat a religious LP at some point in time. We are not going pop or country just for the sake of doing it."

McCracken feels three or four major country artists are the maximum his label could devote full promotional and merchandising attention to, and adds that he will probably be signing younger artists and working toward building them for the future.

He adds that signing pop and country names is really an extension of our efforts to provide top religious product. Ray's next LP will be religious.

McCracken also sees a cooperative working style between his labels, ABC and Dot. He expects to know

(Continued on page 14)

Riley Firm Obtains Ardent Record Studio In Memphis

MEMPHIS—Tim Riley & Associates, a music promotion and management company, has expanded considerably with the purchase of the Ardent Recording Studio here.

John Fry, who sold Ardent, continues as electronics and system consultant.

With the addition of Ardent, the Riley group now can provide a complete program of recording, mixing, engineering and mastering services. The concentration will be on studio rental, followed by promotion, marketing and retail analysis, and management. The firm also will lease product on in-house artists, such as River City and Nancy Bryn.

Owner Tim Riley also has publishing companies: Telefunk Music (ASCAP) and Tim Riley Music (BMI). The firm now is in the process of developing writers.

In the mill is a plan to build a complete record label with national distribution through a major.

Tim Riley & Associates also has an in-house ad agency, Media Master, headed by Mike Powell. Don Burt, formerly with CBS and former co-owner of Mempro, Inc., also joins the firm as vice president and general manager. Other officers of the company are Steve Schneidman, formerly with Record Sales Co., and regional manager for the WEA group; Don Riley, director of management and booking; Richard Rosebough, chief engineer; and Glenda Ramsey, treasurer and comptroller.

Thevis' Global Buys Southland Dist. In Atlanta

ATLANTA—Southland Distributing Co., founded almost 25 years ago by the late Jake Friedman, pioneer independent label distributor, has been sold by Gerald Friedman, his son, to Global Industries, the conglomerate headed by Mike Thevis. Thevis has GRC Records among his holdings.

Heavis' new operation is Don Johnson, former Arneson marketing executive out of El Grove Village, Ill. Johnson says no changes will be made with present key operating personnel. All record lines remain, while 20th Century has been added. It's understood that Friedman is contemplating a career in real estate here.

More Late News See Page 62

AIDS COMMUNICATION

At WB-Reprise They Have Three Gen'l Managers—And It Works

LOS ANGELES—Most record companies have one general manager. At Warner Bros.-Reprise there are three. Plus an executive director for label management.

And since the first of the year these men have created an artist liaison system which is designed to expedite the flow of information between artist and company and vice versa.

The three general managers are reporting to executive director Don Schmitzler, who also oversees David Herscher and Ron Gottesman. Before the advent of three general managers, Schmitzler was general manager of Reprise and Clyde Bakken was g.m. of Warner Bros.

But the roster got so big and the company grew so steadily that more manpower was needed to maintain contact with the performers and their producers and managers.

So the talent roster—which now

amounts to 60 acts—is divided among the four men. Schmitzler calls it a "realistic" figure. It had been much larger.

Each g.m. is also the contact man for any and all facets of the artist's involvement with the label.

The general managers help in formulating single and LP promotional campaigns and a myriad of other activities.

Schmitzler speaks of paying attention to the release schedule so as to keep the artist's product between new and established artists.

Approximately 20 percent of the label's releases are by new names of which one third are from England. At one time both labels had an enormous preponderance of English release.

The general managers and Schmitzler consult each other in matters of artist signings, working in concert with the company's two

chieftains: Mo Ostin and Joe Smith. Ostin was transferred to headquarters in Burbank five months ago after working in New York as an LP executive.

Goldstein just joined the company and Herscher has been with the label four years of which the last one-and-a-half have been working with Schmitzler.

The formal dividing up the artist roster has succeeded in generating within the company "a more single-mindedness about what we're doing" and "a better memory for each artist," Schmitzler says.

The general managers may work with the artist development department in helping an act which has no manager obtain representation.

The presence of persons at the company to be accountable for knowing what's happening to a performer means that channels of communication are the rule rather than the exception.

Tiny Cleveland Shop a Winner

Melody Lane Grosses \$1/2-Million Annually

By JOHN SIEBEL

full. They provide it with a steady flow of LPs, product almost simultaneously with the manufacturer. Now that U.S. LP prices are up, the \$5.99 we charge for British imports is competitive. The minute we get a new import, we take it to WMMS-FM and they reciprocate.

"John Gorman, the program director, who replaced Dave Spero recently, tells us where he is starting to play a new import. The British are usually two to six weeks ahead of our customers to get it. If we find out about the new LPs in Melody Maker, which we sell and from Billboard," Springer says.

The small, dimly-lit store opens at 11 a.m. six days a week, closing at 9 p.m. daily except Friday, the biggest day when the door locks at 10 p.m.

Store's complement is usually three staff members. Springer and Brad Bell, general manager for the five-store location, help in the back office.

Very little suggestive selling except a quiet "Can we help you?" signs are in order because "our customers are so hip."

The store's only problem is floor space for the customers. "We try to move people out in 10 minutes. They know what they want. We can handle 100 people in 10 minutes. At Christmas weekends, we had lines of people waiting like a theater. Some goes for our sales," Springer says.

Prices include: \$6.98 albums, \$4.99, \$5.98 LPs, \$4.16 and tape is discounted. \$1. There is a small but carefully selected cutout inventory at \$1.99 and \$2.99. Bell visits local distributors twice weekly to make personal pickups between deliveries.

There is little emphasis on accessories. "Blank tape is starting to move out, especially in the multi-

pak. We expect to really get into our blank accessory line when we put in the Watts cleaner line soon," Bell says.

Both Bell and Springer are on a soap box about the way too-tight polybagging is warping LPs. They both point out that since the paper crisis, album covers are much lighter gauge paper, and with the continually thinner record, the record is more exposed to warpage without the protection of a rigid cover and thicker record.

They like the way Peters Idu, loosely has his import product or the way JEM sends poly bags along and lets the store bag them. They find that Buddah, Charisma and RCA are especially warpage-prone.

Jazz is coming on at Melody Lane. They now carry four big basser boxes of individual instruments.

In checking back recently, Springer found that he had submitted defective merchandise returned, his return has fallen below 5 percent.

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Executive Turntable



MAZZA



COSSIE



LISANTI

Formerly with Atlantic and Capitol Records, Herb Belkin has been appointed vice president of creative operations at Motown Records, Los Angeles. Joining him in his new position as aides are Pete Sehoff and Abe Hoch. ... Change in Capitol Records' top week includes moving Jim Mazza, a music sales manager, to the post of director of sales and moving Jim Lisanti to Tower with Jerry T. Thomas becoming director of international advertising. ... Larry Hathaway becomes district sales manager for the Los Angeles area. Lloyd Hawe, a veteran employee, is promoted to royalty and license audit director with Frank Wiser assuming responsibility for royalty and license accounting director chores.

*** * * * *
Fred Edwards has been made vice president of sales for the Symphonette marketing division of Longines-Wittnauer Inc., in New Rochelle, N.Y. The company specializes in mail order disk sales.

*** * * * *
Tom Cossie has been appointed division vice president of promotion for RCA Records. ... Joseph Lisanti is the manager of Chappell's background music library. He's a former public relations consultant. ... Tony Goldstein is named an account executive with Gibson, Stromberg & Jaffe in New York.



LEMRY



GOLDSTEIN



GOODMAN

J. Kenneth Lemry has been promoted to vice president of Terre Haute Mfg. for CBS Records. He joined the firm in 1947. ... Floyd H. Liberman becomes vice president of S.A.S. Inc. and will, in addition, boss the company's music administration company. Gloria Bell is new assistant to S.A.S. president Sidney A. Seidenberg and Pearl Seidenberg will guide the firm's promotion and public relations activities.

*** * * * *
In New York, Don Oriolo is now East Coast professional manager of 20th Century Music Corp., reporting to Larry Marks. ... Acker Music and UFO Music in Los Angeles have a new professional manager in Fred Goodman, whose Sip-N-Sol Songs firm will be administered by UFO Music, a BMI company. ...

Changes at Shure Brothers Inc., Evanston, Ill., see Robert Fuchs in the new position of manager of manufacturing and industrial engineering and James K. LeMieux as manager of industrial engineering. Andrew Mandell has joined Shure as a design engineer. Ronald Heilmann is promoted to manager of design engineering while Edward Rusch becomes manager of design engineering 2. ... The president of Teletron, Inc., Beverly Hills, Calif., Harold A. Haytin, has been elected chief executive officer, succeeding Mayer Greenberg who died Aug. 15.

*** * * * *
Two new additions to the promotion staff at A&M Records are John Ferrier, in New Orleans, and Peter Mollici for the New York area. ... Howard Bloom becomes East Coast manager of public and artist relations for ABC Records. He is based in New York. Also in the Gotham office are Diane Bloom, new publicity coordinator, and Sueellen Wolfson, assistant. Bloom, Ms. Bloom and Ms. Wolfson were formerly with Famous Music and all report to Christie Barter now.

'Super Heroes' On Power Label

NEW YORK—Peter Pan Records has introduced "Super Heroes," a new series on its Power label offering a book and a book-and-seven-inch record at a list of \$14.95.

The series derives from a contract between Peter Pan and Marvel Comics, which gives the children's label exclusive rights to the use of the comic book material in record format. Such Marvel favorites as

The Hulk, Spiderman, Captain America and The Avengers will be featured, with the disks designed to dramatize the comic book adventures.

Two display prepacks, one containing four dozen assorted titles, and the other nine dozen, will be made available to dealers, according to Martin Kasen, Peter Pan president.

Union Accepts Movie-TV Pact

LOS ANGELES—Peace again reigns among members of the American Federation of Musicians and the Assn. of Motion Picture & TV Musicians.

A new contract has been approved by AFM members calling for a three-year agreement pertaining to number of musicians to be employed on TV shows as well as an 8 percent pay raise through the first 18

months which accelerates to 9 percent for the remaining 18 months and a 1 percent increase in pension funds.

The musicians did not achieve their goal of getting 100 percent employment on TV shows and no raise in health and welfare payments was realized.

The new contract is retroactive to Aug. 1.

trans our control and strengthen our contacts in this area," Weiser says.

There are now more than 1,000 LPs in the library, which provides record-edited music for soundtracks, promotional, radio, television, commercial and educational films. The library was created by Chappell Ltd. in England more than 30 years ago, and is distributed in over a dozen foreign countries.

"With the establishment of an in-house division we expect to concen-

See Larry Gatlin
perform "Delta Dirt"
in a hotel room near you.



We want as many Billboard readers as possible to meet and hear a man who's suddenly one of the hottest singer/songwriters around. (Larry Gatlin's songs are being recorded by people like Kris Kristofferson and Elvis Presley... Larry even wrote Elvis' new single, "Help Me.")

So for the next two months Larry Gatlin will be appearing at private parties, in hotel rooms and suites, in fifteen major cities.

He'll be performing "Delta Dirt" and other songs from his new Monument album, for disc jockeys, program directors, rack jobbers, wholesalers... Billboard readers. So watch for your invitation. Or, make sure you get an invitation by writing to Monument Records, 804 16 Ave. South, Nashville, Tennessee 37203, Attention: Dan Beck.

**LARRY GATLIN
RAIN-RAINBOW**

Delta Dirt Help Me, Takin' My Chance On You
Found And Lost/Healin' Sunshine



XZ 33069*
Also available on tape

"Delta Dirt" is the single from the new Larry Gatlin album "Rain Rainbow." On Monument Records

MIAMI WAS A QUIET PLACE...



UNTIL THE JAMES GANG ARRIVED.



Palm trees swoyed and graceful flamingoes toppled when Roy Kenner, Tommy Bolin, Dole Peters and Jimmy Fox strode into Miami's Criteria studio to record their new Atco album.

But as they started laying down the tracks, Miami started to rock and roll to their dynamic, energy packed music. And now Miami will never be the same.



SD 36-106

**"Miami." From The James Gang.
On Atco records and tapes.**

Produced by The James Gang and Tom Dowd.

This One



4EFR-SCE-ZSPN

Off the Ticker

INTEGRITY ENTERTAINMENT (The Wharehouse), Torrance, Calif., 47-store record and tape chain, is showing some big numbers these days, like:

— A 71 percent increase in fourth quarter sales.

— A 83 percent increase in sales for the year ended June 30.

— A 273 percent increase in earnings for the year.

In addition, the company voted a 2-for-1 stock split to stockholders of record on Oct. 15.

Integrity reports earnings of \$890,867, or 55 cents a share, on sales of \$22,779,827 for the year ended June 30, compared to earnings of \$238,692, or 16 cents a share, on sales of \$12,109,517 for fiscal 1993.

* * *

TANDY CORP. (Radio Shack), Fort Worth, reports 1,818,356 commercial stores were tendered in exchange for its new \$1.2 billion debt-financed debentures due in 1994. Interstate Stores (White Front, Tops) says it will receive working capital for its department stores

from Sterling National Bank & Trust Co., New York. Sterling Bank will provide up to \$5 million on a secured basis to Interstate which is operating under bankruptcy proceedings.

* * *

JAMES SCHWARTZ, president of Schwartz Brothers, Washington, D.C., reflecting on the company's losses in 1993, says: "We had a record and six-months [Billboard, Aug. 11]."

"The volume of sales in the company's distribution operation continued to decline due to many of the major record manufacturers now selling directly to retailers."

"In addition, changes in marketing policies of certain rack jobbing customers resulted in reduced sales volume in that operation."

Schwartz says he made a "significant change in the company's operations by having the Harmony Hut retail chain purchase directly from certain major record manufacturers."

The net effect will be to reduce warehouse and delivery expenses during the second half.

Schwartz Brothers reports a loss of \$62,000 on a 12-cent a share, on sales of \$11,164,000 for the year ended June 30, compared to earnings of \$189,553, or 12 cents a share, on sales of \$8,975,158 for the year before period.

* * *

SONY CORP., Tokyo, will distribute a line of tape recorders and audio equipment in the U.S. under the Meriton brand. Sony's new subsidiary, Meriton Electronics Inc., Moonachie, N.J., is capitalized at \$20 million. Product for Meriton will be manufactured by Teyo Sushin Co. of Japan.

* * *

RCN's \$100 million 18-year debt structure of single A rated debentures due in 1992 is expected this week at a price of 100 with 10.2 percent interest coupons through Lehman Brothers.

* * *

RCN's \$100 million 18-year debt structure of single A rated debentures due in 1992 is expected this week at a price of 100 with 10.2 percent interest coupons through Lehman Brothers.

* * *

Over-the-counter prices shown are "bid" not the asked price of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above compilation is Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

Market Quotations

As of closing, Thursday, August 20, 1994

	1994	NAME	P-E	(1993)	High	Low	Close	Change
	High	Low						
28%	18%	ABC	6.0	895	30	15%	15%	- 3
4%	2%	Ampeks	3.5	404	20	3%	3%	- 3
2%	2%	Automatic Radio	6.6	198	25	2%	2%	- 3
2%	2%	Bell Atlantic	3.2	232	20	2%	2%	- 3
25%	11%	Bell Howell	3.6	187	13	11%	11%	- 3
4%	2%	CBG	1.1	110	34	31%	31%	- 3
14%	1%	Cinemex Pictures	4.2	100	25	2%	2%	- 3
5	3	Craig Corp.	2.2	93	2	1%	1%	- 3
5%	3	Creative Management	3.6	40	2	1%	1%	- 3
50%	20%	Crown, Hall	21	180	34	33%	33%	- 3
9	1%	EMI	4.6	47	2	1%	1%	Unch.
19%	6%	Gulf + Western	3.2	205	165	165	165	- 3
4%	3%	Harman Int'l	5	130	20	2%	2%	- 3
12%	6%	Harman Int'l	2.2	40	7	6%	6%	- 3
7%	7%	Lafayette Radio/Elec.	3.0	165	45	3%	3%	+ 3
17%	10%	Landmark Commc'ns Inc.	5.8	150	130	13%	13%	- 3
16%	10%	MCA	4.4	61	20	20%	20%	- 3
8%	5%	MGM	1.7	145	13	13%	13%	- 3
8%	5%	MTS	2.1	210	20	2%	2%	- 3
2%	2%	Muse Elec. Prod.	2.2	311	20	2%	2%	+ 3
61%	40%	Music World America/Philips	15	1264	485	45%	47%	+ 3
19%	10%	Music World America/Philips	3.2	138	6	6%	6%	+ 3
6%	3%	Playboy	4.4	196	5	3%	3%	+ 3
15%	8%	Prudential	5.8	150	130	13%	13%	- 3
10%	5%	Sony	11	6031	6	5%	5%	Unch.
20%	10%	Superscope	2.4	457	14	10%	10%	- 3
26%	10%	Tele-Communications	5.4	194	20	2%	2%	- 3
6%	3%	Telecor	3.5	41	4	3%	3%	- 3
2%	2%	Time	-	300	25	2%	2%	- 3
12%	8%	Time Warner	3.7	175	15	15%	15%	- 3
10%	5%	Transamerica	5.6	3775	6	5%	5%	- 3
6%	4%	20th Century	6.3	181	6	5%	5%	- 3
14%	8%	Turner	7.4	161	15	15%	15%	- 3
5%	2%	Warner Communications	3.0	56	6	5%	5%	- 3
31%	16%	Zenith	7.2	745	16	16	16	- 3

As of closing, Thursday, August 26, 1994

OVER THE COUNTER*	VOL.	WEEK'S HIGH	WEEK'S LOW	COUNTER*	VOL.	WEEK'S HIGH	WEEK'S LOW	COUNTER*	VOL.	WEEK'S HIGH	WEEK'S LOW
		High	Low			High	Low			High	Low
ABCD Inc.	0	0	0	%	0	0	0	%	0	0	0
Cartidge/TV	10	6	5	5	10	6	5	5	10	6	5
Data Packaging	10	8	5	5	10	8	5	5	10	8	5
Delta Marke	58	55	50	50	58	55	50	50	58	55	50
GRT	1%	1%	1%	1%	1%	1%	1%	1%	1%	1%	1%
Goodby, Silver	2	2	2	2	2	2	2	2	2	2	2
Kane Corp.	34	30	6	6	34	30	6	6	34	30	6
Kane Corp.	34	30	6	6	34	30	6	6	34	30	6
Memorex	3	3	3	3	3	3	3	3	3	3	3

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Earnings Reports

WALICH'S MUSIC & ENTERTAINMENT CORP.

For the quarter ended May 31, 1994

Total revenue \$102,033,447 vs. \$98,180,085

Extraordinary items (26,997) 26,307

Per share (loss) (.24) .02

Per share (extraordinary) (.26) .03

Per share (loss) (.41) .04

— Few shares

NET REVENUE \$75,036,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$74,769,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$74,769,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$74,471,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$74,471,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$74,171,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$74,171,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$73,871,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$73,871,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$73,571,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$73,571,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$73,271,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$73,271,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$72,971,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$72,971,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$72,671,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$72,671,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$72,371,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$72,371,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$72,071,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$72,071,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$71,771,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$71,771,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$71,471,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$71,471,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$71,171,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$71,171,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$70,871,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$70,871,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$70,571,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$70,571,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$70,271,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$70,271,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$69,971,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$69,971,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$69,671,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$69,671,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$69,371,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$69,371,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$69,071,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$69,071,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$68,771,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$68,771,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$68,471,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$68,471,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$68,171,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$68,171,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$67,871,450

Per share loss (.41) .04

— Few shares

NET REVENUE \$67,871,450

EXTRAORDINARY CREDIT (.26,997) .01

NET LOSS \$67,571,450

Per share loss (.41) .04

— Few shares

We share Stephen Michael Schwartz's mother's pride that her son, the singer, has a smash debut single "Rock Me Away," which RCA predicts will make him a big success in life.

And it's from Stephen's first album, "Stephen Michael Schwartz," which BILLBOARD selected as a "First Time Around" pick.

The debut single by
STEPHEN MICHAEL SCHWARTZ
"ROCK ME AWAY"
PB-10049



Produced by David Kershenbaum

RCA Records and Tapes

Joe Cocker is one of the greatest artists of all time. Despite an uneven public appearance schedule in recent years, his unequalled vocal style along with his mystifying charisma still place him, uncategorized, among a very few.

“I Can Stand A Little Rain,” is an album of songs by Joe, Harry Nilsson, Randy Newman, Jimmy Webb, Billy Preston, Bruce Fisher, Daniel Moore, Henry McCullough, Allen Toussaint, Jim Price, and the magic of Joe Cocker.





The Sight & Sound of Performance!

Backstage:

Billboard goes backstage to bring you the full story of the lighting scene—the equipment, the companies that make it happen—special stage effects—the whole story.

On The Road:

Go on tour with Billboard—get on a remote unit—check out campus lighting and sound today—a report on video remotes.

Inside The Facility:

Billboard does the 1974 wrap-up of key performance facilities, coast to coast—where the acts are.

The Instruments:

The cosmetics of performance—new trends on stage—new uses. If this is your market...call your local Billboard representative now.

Ad Deadline: September 20
Issue Deadline: October 12

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Project Coordinator—Larry Jaffe

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Jill Herring
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Chicago, Ill. 60606
(312) CE 6-9818



Polygram People Proliferate

These are photos of the San Diego based Polygram convention at which executives from Polydor, MGM, and United Artists met to showcase new fall product.



From left: Dr. Werner Vogelsang, Polydor International president; Ira Beal, Polydor Inc. business affairs vice president; Nick Rabczicki, Polygram corporate planning vice president; Robert Brockway, Polygram USA president.



From left: MGM Records artist relations vice president Stan Morees, Polydor Inc. president Gil Beltran, MGM artist Johnny Bristol.



Jim Frey, U.S. chief of Deutsche Grammophon classics.



From left: Polygram USA president Bob Brockway, Polydor Records president Jerry Schoenbaum, Polydor Inc. president Gil Beltran.



Newly-appointed United Artists Records president Al Teller (left) with UA Music Group chairman Mike Stewart.



Phonodisc Distribution president Bill Farr (left) brings on MGM Records president Jimmy Bowen.



Participating in Phonodisc country panel (from left), MGM Records president Jimmy Bowen, MGM country promotion director Bob Alou, Wesley Rose, president of MGM-distributed Hickory Records.

O'Neal Twins In Gospel Race

LOS ANGELES—Leon Russell has produced the O'Neal Twins, a gospel act, and the first LP will be released in October. The O'Neals are the debut of Shelter Records into the gospel field. Shelter is distributed by MCA Records and is operated by Russell and Denny Cardell. Ron Henry is general manager.

The O'Neals were featured in the 1974 Gospel Music Workshop at Cleveland's Public Hall Aug. 16-23, along with Ray Charles and Aretha Franklin.

The LP will be called "O'Neal Twins."

A Trip for Jazz Buffs as Trip Reissues 20 Old LPs

NEW YORK—Fred Norsworthy's Trip Records label has accelerated its jazz activity with an initial release of 20 jazz reissues in its 5500 series and a second set of additional release of 10 albums every two months.

Norsworthy says he plans to release more than 600 albums during the run of his five-year lease with Phonogram Inc., which gives him exclusive rights to their EmArcy, Mercury, Limelight and Phillips products.

This first release features classic product by some of jazz's biggest names including Diahann Waddington, Sarah Vaughan, Clifford

Brown, Roland Kirk, Art Blakey and The Jazz Messengers, Eric Dolphy, Maynard Ferguson, Cannonball Adderley, Lester Young, Max Roach, Clark Terry, Horace Silver, Garner and Quincy Jones. Also released are several packages including "The Charlie Parker 10th Memorial Concert," "The Jazz Giants—The Piano Players," "The Jazz Giants—Reeds."

Many of these sides are among the most sought after by jazz collectors and musicians, alike. There are several sides on the market now that have become known through the years as jazz standards because during its day, these four labels were cranking out a multitude of product by most of the country's top contemporary jazz talent.

It is difficult for even the most critical reviewer to pick one particular album out from the pack, since all of them are equally impressive considering the quality of sidemen alone worth the price of the album. An example of this historical value is the Art Blakey set which features then upcoming sidemen Keith

Jarrett and Chuck Mangione.

Although all albums are reissues, Norsworthy says that when he visited Phonogram several months ago he was given enough unreleased material in their vaults to produce an additional 60 albums by jazz artists spanning all types of music.

List price for the series is \$5.98 and Norsworthy states that he sees a price raise to \$6.98, only if the current record trend continues.

Trip has been actively involved in jazz for some time with several other small projects prior to taking this and these include albums by some of the contemporary jazz greats.

A distribution network has been set up by Trip in all the major markets and in many of these cities, the label uses MDA Distributors, which is owned and operated by Apex Records, Trip's parent company.

The original cover art of each album was reproduced for this series and Norsworthy, a long-time jazz collector and listener, has enlisted some of America's premier jazz writers to turn-out updated liner notes for each package.

"A lot of the product was recorded in mono and we are releasing it in the same untouched way," notes Norsworthy.

VAR
NEW ORLEANS
CITY BALL PARK
AUGUST 24th
13,500
SOLD OUT!
OLA

Manager and Booker Burns, 62, is Dead

LOS ANGELES—Bobby Burns, a prominent manager and booker of musical talent for 30 years, died here Aug. 22. He had been ill for many months.

Most recently with CMA, the 62-year-old Burns had managed Frank Sinatra, the Temptations and many others. During the Korean War he was a lieutenant colonel and was awarded the Bronze Star. Burial was in Rosedale, Mass.

VAR
LAKE
CHARLES, LA.
CIVIC CENTER
AUDITORIUM, AUGUST 23rd
6,500
OLA

Aussies Next Craze In the U.S.?

Continued from page 1

facilities nor the skills to put together original homegrown product, Cadd says.

Today, the Australians have developed to the point where the Government feels confident enough to financially sponsor them in concert at the Expo. There were over 100,000 Aussies last year, and Cadd says, "It is the third single released by Cadd via Chedson and the Australian contingent hopes this country-wide tour will lead to a leading airwave." Spokane-based KJBR-AM has been playing the single as a result of the concert show.

Tudor and Cadd are hoping this single will gain national exposure and be helped by the TV shots. They speak of the Australian industry having been informed about how graciously they were accepted by the Spokane audience, and there is keen interest Down Under to see whether America responds to the Aussie talent on a massive scale.

Cadd says there is enough good talent at home with which to "mount a six-hour show" and that if American labels suddenly decided to go talent hunting in Australia, there would be plenty of professional acts eager and waiting.

Helen Reddy's hits have all been done in the U.S.

Concurrent with Cadd's TV appearances, Chelsea has released the single "Let's Go" culled from the new LP "Moondance."

This is the third single released by Cadd via Chedson and the Australian contingent hopes this country-wide tour will lead to a leading airwave. Spokane-based KJBR-AM has been playing the single as a result of the concert show.

"The U.S. is the next logical market for us," says Cadd. An artist can expect all of England in six weeks, he says. "Bands break up and re-form back home, because they have no place to go."

Today, around 90 percent of the pop acts perform original tunes on their records. Cadd says—a marked contrast from the days when covering American and British hits was in vogue.

"In an Australian act breaks in the U.S.," notes Ron Tudor (an 18-year veteran of the Australian record business), "its acceptance in Australia will double."

And for the first time, Cadd points out, "artists are standing up and saying, 'This is me. The hell with what successful American rock bands sound like.'"

As a result of the success of the

L.A. 'Little Guys' Organize

Continued from page 1

are "spectacular," particularly in outlying suburban areas like Orange County and the San Fernando Valley. One Valley shop did \$500 from noon to six on a Sunday afternoon, hours it is not normally open.

OIRD is sponsored by Nehi, a local one-stop/rackjobber. Group is actually administered by Nehi's Frank Miko, senior LP buyer and rack operations chief and one-stop director Richard Diamond.

Main thrust of OIRD to date has been six print ads, running one or two full pages on near-constant weeks in the Sunday entertainment section of the 1.2-million-circulation Los Angeles Times.

These ads carry discount sales for a special promotion line, usually a big-name act's latest album plus all the catalog titles. Name and location of all OIRD dealers are listed at the bottom of the ad. Giveaways such as T-shirts are often offered to the first 25 customers.

During the one-week period each sale is on, no promotion has yet sold out less than 60 percent of the stock. Most successful OIRD sale so far was an "Elton John" discount with his new "Caribou" album going at \$3.99. It moved 90 percent of the stock.

Because retailers get OIRD promotion albums from Nehi at 15 cents below their regular \$3.95 price for a \$5.98 LP, they tend to keep most leftover stock. Any return to Nehi can generally be accounted into the company's warehouse stock.

Retailers don't have to order any minimum amount of units for an OIRD sale, although they must participate in each promotion. Order size is usually determined by the retailer in consultation with Miko and Diamond the week before each ad runs.

Some dealers have reported customers lining up for their stores to sell out of a particular item in a single day, especially when there is a first-25-customer giveaway in effect.

Besides the print ads for such artists as Gordon Lightfoot, Chicago, Jim Croce, Steely Dan and David Bowie, OIRD developed television campaigns for the Beach Boys and Helen Reddy, plus several radio campaigns.

With the electronic media ads, tags were printed to display five of the OIRD member stores on each broadcast. However, although the retailers appreciated getting more radio-TV support than ever before, they now have found that for their particular needs, large-size print ads in high-circulation newspapers produce best results.

This is because with print it is possible to get in more detail: photos of all store locations, names of all participating retailers and a multiple selection of discount product.

The co-op funds are obtained from label's local branches by Miko and Diamond, who also prepare the print ads. "It's a matter of keeping in regular touch with the manufacturer," says Miko. "We have to do as part of our job anyway," says Miko. "And with enough experience, you develop an intuition for the kind of co-op promotions that will appeal to a particular label."

On Sept. 15, Nehi will pay for its own OIRD print ad for the first time, promoting a \$2.99 tape cutout sale. The first OIRD double-page Sunday ad went a combined David Bowie-Chicago catalog discount last month.

Miko says: "Even though there weren't any brand-new titles leading off the sale, we found that the sheer

size of the ad carried enough impact to make it highly profitable. We'll go double-page from now on, whenever possible."

Any Southern California retailer is welcome to join OIRD, provided he meets the following criteria: no more than six stores, minimum inventory of \$10,000 and maintenance of a full line of tape configurations. Entrance fee is \$100 and monthly dues are a nominal \$20.

OIRD has already become considerably more than simply a mass merchandising gimmick. It has been holding meetings at a downtown Los Angeles restaurant every 60 days and an average of 35 members attend.

The meetings are free-swinging rap sessions about the nuts and bolts of retailing records. A particularly outspoken OIRD member has been Steve Gabor of the two-store Music Odyssey, whose Westwood outlet competes with a branch of the aggressive high-volume Licerice Pizza chain.

OIRD's next big push will be a weekly series of print ads for the Christmas sales season. All OIRD advertising is identified by the group's logo, three interlocked records representing disk retailer unity.

By next year, Nehi-founded 10 years ago by Tom Heiman—hopes to offer OIRD members an even wider series of services such as discount prices on record bags, concert ticket brokerage and T-shirt discounts.

Myrrh Moving Into New Areas

Continued from page 3

Within several weeks whether Myrrh will have its own people in Nashville or in the ABC offices here. His headquarters will remain in Waco. He says the various labels will not compete for the same artists.

Word, Inc., was founded by McCracken in 1952 and is now the largest producer of religious communion music in the U.S. The leading records, sheet music, books, tapes, soundbooks, a magazine and multimedia instructional material.

On the Prine project, Bill Hearne, Myrrh director of a&R and promotion, says Wayland Stubblefield will coordinate radio promotion of Price's material. Francis Heatherly, vice president of marketing, will coordinate promotional activities, including and sales activities of the new single, "Like Old Times Again." Promotion will include radio spots, trade and consumer ads and in-store appearances and displays.

In other ABC Record developments, ABC-Dunhill will absorb the Famous and Paramount labels under its own banner. Dot Records will merge with Sire and Sire (distributed by ABC) will remain separate label titles. Other Paramount artists will now appear on ABC-Dunhill. The Blue Thumb logo will read ABC Blue Thumb.

Which way is rock going to roll?



Bernstein Goes

Heavy With a

10-Pound Album

LOS ANGELES—Columbia Records is preparing a Gargantuan release of 20 LPs, boxed, featuring the voice of composer-conductor Leonard Bernstein.

Arranged in six volumes, each containing three to four disks, the Bernstein collection will comprise a compilation of his highly controversial Norton lectures delivered fast winter at Harvard University.

Blending with Bernstein's voice will be selected music excerpts covering a wide spectrum of styles.

Columbia executives here say the package will be the "largest and most novel" in the label's history. Actual playing time, it is reported, will be 100 hours, plus a recorded performance of Wagner's entire Ring.

"We intend to have the massive issue on the market in time for the Christmas buying period," a Columbia official says. "It will retail for close to \$100 and weigh almost 10 pounds. We believe there will be a substantial demand for the package on high school, college and university campuses throughout the nation and possibly abroad."

Motown Promotes 9 Anthologies

LOS ANGELES—Motown Records has designated September as "Anthology Month" with new promotion emphasis pegged around nine deluxe sets originally issued in 1973.

Artists involved are Marvin Gaye, the Temptations, Diana Ross and the Supremes, Stevie Wonder and the Miracles, Jimi Hendrix, Walter Giardina, Knight and the Pips, Martha Reeves and the Vandellas and the Four Tops. Each package contains either two or three disks and, according to the label's national manager Mike Lushka, they have sold more than 900,000 units. Lushka says the "Anthology Month" campaign will extend through December.

When Answering Ads . . .
Say You Saw It in Billboard

ORGANIZATION OF
INDEPENDENT RECORD DEALERS

Logo which OIRD stores display.



GreatEars Go With Famous Music

Famous Music Publishing Companies

A DIVISION OF FAMOUS MUSIC CORP.  A GULF + WESTERN COMPANY

Marvin Cane, Chief Operating Officer
Sidney Herman, Vice-President Administration

LOS ANGELES
6430 Sunset Boulevard

JULIE CHESTER, Prof. Mgr.
DON KREISS, Prof. Dept.

NEW YORK
1 Gulf & Western Plaza

BILLY MESHET, Dir. Creative Affairs
DICK MILFRED, Standard Department
BILL CURETON, R&B Department

NASHVILLE
1225 16th Avenue

JIM FOGLSON, Pres. Dot Rec.
MILTON BLACKFORD, Prof. Mgr.

LONDON
50 New Bond Street

TONY PETERS, Prof. Mgr.

Playboy's L.A. Jazz Policy Improves Its Business 20%

LOS ANGELES—The Playboy Jazz Festival at the relatively new Century City facility here has not only increased attendance 20 percent over previous attractions; it has

Beatle Fans at N.Y. Commodore For Two Days

NEW YORK—Beatle nostalgia buffs will have their moment here soon as "Beatlefest '74," a two-day convention celebrating the group's tenth anniversary in the U.S., is slated for the Hotel Commodore Saturday and Sunday (7-8).

The convention, organized by Mark Lapidus Productions, Ltd., will feature a number of films, guest speakers, a dealer trading room for Beatle memorabilia, a Beatle art room, and live entertainment.

Tickets for the convention are scaled at \$6 per day or \$10 for both days.

brought in free-spending winners and those who boosted total revenues nearly 75 percent over previous averages.

Appearing so far, in one-to-two-week engagements have been Barry Manilow, Jimmy Witherspoon, Cannonball Adderley and Joe Williams. Among the artists scheduled for Sept. 2 are Stan Getz, and Supersax.

"The jazz series succeeded beyond our wildest dreams," says Bill Taylor, club relations director for Playboy here. "We always hit our 1,400 capacity weekends but now reservations pour in all week. I think the key to our success has been putting big jazz names into a luxurious dinner room."

The Playboy Club has had to expand its menu to meet the demand, adding items like lobster or escargot.

Irwin Arthur, entertainment director of the Playboy Club chain, is set to bring the jazz series to Supersax into other selected cities, perhaps with a touring circuit lined up.

(Continued on page 21)

Talent Bad Co. New But Potent; First LP Leaps Into No. 3 Chart Spot

By BOB KIRSCH



Atlantic photo

SMASH NEWCOMERS—Bad Company's disk debut kicked off led Zeppelin's Atlantic-distributed Swan Song label with one of the summer's hottest albums.

slightly contrived and I really didn't feel a part of it. I felt kind of insignificant."

Rodgers and Ralphs were looking for Rodgers' dog one night, ended up in a pub telling each other their troubles and decided to put a band together. Songs were written, and last September, *Left* was cut in nine days, again defying the schedules of most of today's bands.

"We are of course surprised and pleased at this success," Rodgers says, "except that I occasionally play rhythm guitar or piano. But I think the group in a way is a development and improvement on Free. There have to be certain similarities because we have two of the same people that don't seem to carry on where Free left off. We think the music is more versatile, including straight rock, ballads and folky things."

Ralphs notes that "Paul and Simon come from a bluesy soul background, while I'm more of a rocker, and you mold with the people you play with. The thing I always loved about Free was the simplicity, it's like a simple rock band. We grab the audience and then take them somewhere. The idea is to combine mood and excitement, with subtlety as the third ingredient."

"Maybe the fact that we all came from well known bands does help, but I think the music really does stand on its own."

The band is also avoiding the mistake of being overly esoteric.

"We like to do country music," Rodgers says, "but it's obvious a commercial business. So if you're going to release a single it has to be commercial. There's no point in releasing a flop."

"We prefer to think of a single as a trailer or preview of the album. And the audiences here have been quite open-minded. There's very little talk for old rock bands."

Rodgers is considered by many to be a singer's singer, "the voice" for British rock, but he considers this a nice compliment and not much more. "Otis Redding is my man," he says.

Ralphs agrees with Rodgers' reasoning on the band's success but also believes that the band's music has come across to an audience that can't write together, and we really were not writing with our partners in our other groups. Ian Hunter and I wrote separately in Mott and Paul and Andy Fraser wrote separately in Free and put both names on the songs."

Ralphs is playing a more basic guitar now, he says, and he has played complicated solos with Mott, but he feels it is more of a challenge. "Mott had a great underground following," he says, "and I guess the band still does, but we really weren't reaching many people."

"In Bad Co., I think the material is good but basic and the lyrics are reliable, not interplanetary, and we

Talent In Action

MERLE HAGGARD
DOLLY PARTON
DON BOWMAN

Autumn Convention Center

Two of the true superstars of country music sat Aug. 25 and put together what may well be the California country concert of the year.

Merle Haggard, probably one of the two or three most popular country stars in the year, is using with a bigger band, a more diversified, a more phony/humorous, and the expanded group has added new dimensions to his seemingly endless string of hits, most of which he ran through.

Haggard, the "poet of the common man," is far more than a simple country performer. His music runs from straight Bob Wills country to blues to Jimmie Rodgers material to his own distinctive original style, with his vocals and the instrumental work shifting appropriately for each style.

As a singer and songwriter, he knows few equals. He can sing a simple, direct, raw backup and make Dennis Wayne join in on vocals. Haggard blazed the capacity crowd continuously. Watching Haggard, one realizes that in innovation is certainly not limited to rock.

Dolly Parton, working only her fourth solo date after seven years with the Porter Wagner Show, is simply outstanding. Given a live band, she can sing like a country diva, from backup and with Dennis Wayne joining on vocals. Haggard blasted the capacity crowd continuously. Watching Haggard, one realizes that in innovation is certainly not limited to rock.

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Which way is rock going to roll?



Find out next week.

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10¼¢ EACH IN
1000 LOTS

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100 B&W \$14.95

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COLOR LITHO \$175 per 1000

COLOR POSTCARDS \$120 per 1000

MAINTLED 20"X30" 30"X40" ENLARGES \$9.00 \$14.00

20"X30" 30"X40" ENLARGES \$9.00 \$14.00

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(212) PL 7-0233

(Continued on page 18)

Donny & Marie Osmond.

"I'm Leaving It (All) Up To You"



It's Gold Meets Gold As Donny & Marie Join Forces.

"I'm Leaving It (All) Up To You" (M 14735) is a smash single and now, the two solo "Hit-Makers" get together on a brand new album with more songs from their hearts. Donny & Marie Osmond—together for the first time.



M3G 4968





BILL GAVINS POP SLEEPER OF THE WEEK!

★ **64 ON BILLBOARD'S HOT 100 CHART!**

Published By:
BUCKHORN MUSIC

Written By:
**MARIJOHN WILKIN &
KRIS KRISTOFFERSON**

Produced By:
**CLARENCE SELMAN
MARIJOHN PRODUCTION**

Exclusively On MEGA RECORDS

Talent

At 64, Mercer Cuts First Solo Vocal LP

Jeanie C. Riley to Mercury, with Jerry Kennedy as producer. The "Harper Valley PTA" girl is now writing most of her own material... **Arthur Lee** and **Love** to RSO Records and Skip Taylor for production-management.

The Allens, a family-oriented act. Debut single, "High Tide" was written and produced by Osmonds... **Don Ho** to **Mega**. The Hawaiian singer will release a county album on the Nashville label.

Major Lance, soul veteran, to **Playboy**... **Allan Rich**, 19-year-old son of the Silver Fox, to **Epic**... **Wayne Shorter**, Weather Report, to **Columbia** for his new work.

Together, soul & gospel group over 20 years old, to **ABC/Peacock**... **Buddy Cauder** to write and record for Jerry Fuller's **Moonglow** Production.

The Eagles, Joe Walsh, Danny Fugger and REO Speedwagon, all clients of **Ira Aoff's** Front Line Management to American Talent Incorporated for their booking. **Stephen Macht** to **Schirmer**, RCA artist, to **SAS Management**... **Steve Calt** and **David Mann**, acoustic duo, to **Blue Goose** Records.

Tony Orlando and **Dawn** to **Elektra** with Hank Medress continuing as producer. Threesome's smash single, "String on Bell" was topped with "Tie A Yellow Ribbon 'Round The Old Oak Tree".... Here signings activity: **Eagles** re-signed... **Tim Maia** to **E/A** from **Famous Music**, who also included **E/A** takeover of debut album and breaking single, "Second Avenue."

Ray Price to **Myrrh Records**, purchased this week by **ABC**... **Gail Davies** to **A&M** via **Vogue Productions** arm of **Vogue publishing**... **Dan Bravim**, Israeli-born writer-singer to 20th Century Music. He's done TV spots for **Mazza** and **Suzuki**.

Tony Orlando and **Dawn** to **Elektra**. Group was formerly on **Bell** where its hit included "Tie A Yellow Ribbon 'Round The Old Oak Tree," "Knock Three Times," "Candida," and "Say, Has Anybody Seen My Sweet Gypsy Rose".... **Hank Medress** will produce the group... **John Fogerty** and **Traffic** to **Asylum**. Fogerty will record rock music with his own group. Traffic music will be recorded in England. Fogerty was formerly with **Fantasy**.... **The Eagles** has re-signed with **Asylum** where their hits have included "On The Border," "Eagles" and "Desperado."

Fleetwood Mac re-signed to **Warner Bros.** after winning injunction against former manager **Clifford Davis** banning use of group name by **ABC**, except original members **Mary**, **Fleetwood**, **Bob Weir**, **John** and **Christine McVie**. Upcoming for September is their seventh **Reprise LP**, "Heroes Are Hard To Find" and start of 60 days intensive touring. Group's total **WB** sales top one million during five years.

Fresh Flavor to **Buddah Records**. The group is frequently joined in concert by **Ritchie Havens**... **Manhattan Transfer** to a long-term personal management agreement with **Aaron Russo**.... **Wayne Fontana** and the **Mindbenders** to **Apostol Enterprises** for exclusive management.

Singer/actor Scott Jacoby to **Midland International Records**, the new **RCA**-distributed label. The **Emmy Award** winner for his role in "That Certain Summer," is the first artist to be signed by the label headed by **Bob Reno**.

LOS ANGELES—Johnny Mercer, at 64, one of the world's most respected pop song lyricists looks to a new reactivated career.

Home after almost a year in Italy and England, where he composed 22 songs with Andre Previn for the British musical "The Good Companions," Mercer awaits the release of his first solo LP he's ever made as a singer.

The Savannah-born Mercer recorded two albums in London recently for the **Pye** label. "I like Pye people my vocal range was down to about five shaky notes," Mercer laughs, "but they were anxious to record anyway. They are all my own songs. Some go back to the mid-1930s; others are recent."

The classic Mercer titles he sings

range from "Laura" to "Moon River."

London reviews of "The Good Companions," based on the famed **J.D. Priestly** novel, were mixed. But the \$750,000 production is still filling the seats and producer **Bernard Belfont** hopes to transfer the show to Broadway next year.

After winning musical fame as a writer-singer with classic 1930s big bands, Mercer became a **Warner Bros.** staff writer of memorable film themes and then founded **Capitol Records** in 1946 along with music City's **Glenn Wollens** and fellow songwriter and movie producer **Buddy DeSylva**.

Merger served as **Capitol's** first president and a&r chief before exiting in 1949.

Talent In Action

• *Continued from page 16*

is competent, made up mainly of family members, but again, it's her superb singing that is guaranteed to bring in the crowds and the attractions in popularity by the end of this year.

Barbara opened the evening with a short, but extremely amusing set of stories and one lines, interspersed with a few songs, including "Wildwood Wee" while **Bowman** co-wrote with **Jim Stafford**.

BOB KIRCH

JOHN DENVER

Universal Amphitheatre, Los Angeles

John Denver appearances at this point in his skyrocketing career are more than concerts, however. He's a bona fide showman, with his own unique brand of charm and the few remaining simple joys of life. cheerful comments were shouted from the audience between practically every number Aug. 26 and Denver replete with thanks and mild putdowns accompanied by large grins.

Denver performed the hell show by himself with a guitar, a harmonica, a large, colorful chest and a three-string fiddle harmonica. He held the **SRO** evening's crowd's attention throughout and took standing ovations both before and after his encore.

Although Denver's is the direct opposite of today's fashionably hopelessness, he has a natural, unaffected playfulness that can only be brought through spontaneity. It would be impossible to make a crowd of 5,000 believe his repeated statements of thankfulness for the opportunity to sing before an audience if Denver didn't sincerely mean it.

This summer's repertoire entirely concentrated on the top Denver hits, with a good new one or two thrown in, selected from other composers. A particularly touching number was "Matthew" from his current album with outstanding film and photograph images enabling the story on the three screens.

At spots in the show, even some of the black tie orchestra was applauding or bobbing their heads to a blues song.

NAT FREUDLAND

MARVIN GAYE OHIO PLAYERS RUFUS

Nassau Coliseum, New York

Superstar Marvin Gaye on Aug. 25 gave his fans a show that was a bit of a letdown, although the sound was consistently poor throughout, it didn't seem to matter. Gaye cavorted from hit to hit with ease and had the crowd on its feet begging for more from the first song. His star status was furthered throughout New York with this concert as the show was his all the way. He has the flamboyant and stage presence needed to command respect from the fans he needed to keep it. Supported by The Ohio Players, a very professional singing group, Gaye and his large and lumpy dad did their thing in an extremely well-paced set.

The Ohio Players are a group that uses every gimmick in the book, but does them all extremely well. They have all the steps, harmonies, outfit, stage lights and references to sex, wine and Cadillac. The audience loved their routines and most of them were

on their feet stomping and clapping through the show's entire length.

Rufus opened the show and the **Pygmy** group played a short but fine set. Unfortunately the crowd was still filling in during their set and most people missed the good music.

JIM FISHEL & ROBERT FORD
EDGAR WINTER
Bad Company
John Colicosum

This powerhouse double bill filled the cavernous auditorium August 17 with horde of young metal fans who gave vigorous sustained applause to **Bad Company** but were even more thunderously partial to **Edgar Winter** and his most sustained show of virtuosity and enthusiasm.

Winter, reviewed in **BILLBOARD** July 13, I found was a classic case of sound and fury, signifying nothing. He played at inferno volume levels, it was overwhelming, in some ways breathtaking, but ultimately unconvincing.

Bad Company is a collection of talent's collection. It is a sample of what can be

(Continued on page 20)

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GIBSON
STROMBERG
JAFFE

Talent In Action

Continued from page 20

Jazz Festival "is continuing a healthy tradition previously set by Jimmy McPartland and the Cannonball Adderley Quintet, of revitalizing the entertainment policy of this establishment.

Performing in the small and intimate "Play room," which also serves dinner, Williams came somewhere between the beginning of the second course, or in the midst of the final course, but demanded that those eating should continue to do so, because "there's nothing worse than a cold solo."

Attendance in attendance continued to wane down from their earlier lead choices, Williams cooked up something of his own, mostly, which he contained was "Music to aid digestion—nothing to ruffle the stomach."

He did stimulate the nostalgic nerve of many attendees who never really recovered from his capable reviving of the blues. He did so August 20 with Duke Ellington's "Do Nothing," "I'm Hear From Me," "Goin' To Chicago Blues," and a bluesy Miles Davis' "So What," "All Blues," which turned out to be a permutation of "Everyday," "See See Rider" and a touch of today's blues lines.

One of the most pleasant factors of Joe Williams performance is the clarity, tone and coloring which accompany a song. At no time did you have to wonder about the lyrics. A Joe Williams handling is replicate with a combination of artistry and passion.

LEROY ROBINSON

**RICHARD GROOVE
HOLMES TRIO
MONTY ALEXANDER TRIO**

Half Note, New York

Group 1000 turned up to a raucous at the Half Note where he performed a live album for Flying Dutchman Aug. 17. Whether he is playing organ in his relaxed, "interior-spring" style or steaming through a really up tempo "Sweet Georgia Brown," Holmes manifests an infallible sense of time and generates great percussive excitement.

Backed by Tommy Washington, a drummer who has an equally limited repertoire with a hard-swinging attack, and an insatiable and articulate guitarist, O.J. Simon, Holmes played through two varied sets with verve and assurance. He uses a wide variety of musical and rhythmic devices to maintain interest, such as repeated riffs and long notes sustained across several bar lines.

The revelation of the evening, however, was the scintillating piano-playing of Monty Alexander who has an equally limited repertoire with a hard-swinging attack, and an insatiable and articulate guitarist, O.J. Simon. Holmes played through two varied sets with verve and assurance. He uses a wide variety of musical and rhythmic devices to maintain interest, such as repeated riffs and long notes sustained across several bar lines.

Throughout his sets, with the highly intelligent support of drummer Oliver Jackson and bassist Benny Nelson, Alexander ran the gamut of his repertoire of piano effects—crisply articulated single note runs, calypso patterns, broad sweeping chords, those stirring Peterson-style tremolo passages that built up a tidal wave of shimmering sound.

MIKE HENNESSY

THE GOOD RATS

Bottom Line, New York

The Good Rats, recently signed to Warner Bros. Records, came through with some exciting musical surprises Aug. 15.

L.A. Jazz Policy

Continued from page 16

However, despite the record-breaking success of the jazz bookings, the Los Angeles club is not going to become a permanent jazz showroom. Says Taylor: "We feel we owe our keyholders a wide variety of attractions."

But there will be a lot more experimentation at the Los Angeles club with the series booking concept. Following the jazz fest is a Festival of Comedy.

The group, comprised of Pepi Marchello, lead vocals, Joe Francis, lead guitar, Lenny Kotke, bass, Mickey Marchello, rhythm guitar, and John Gatto, drums, had it together from the outset, displaying good musical tightness and rock oriented material.

The key ingredients, without a doubt, were the Marchello brothers, with Pepi's voice working over the material with strong and vital intensity and brother Mickey laying down solid guitar backup. Credit should also go to Kotke and to Francis for strong performances.

Musically, the only weak link seems to be on drums, as one couldn't help getting the feeling that Gatto wasn't working on the same wavelength as the others. A number of times he seemed to fall behind the energy levels the rest of the group were putting out. Make no mistake, though, this is one group which clearly should be scoring market success in the coming months, both on record and in concert.

Formed in 1965 in New York, their time seems to have come. Best selections for the night were: "Poppy Poppy," "Engage Joe," "Freebird Express," "Tasty" and "Songwriter." JIM MELANSON

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Studio Track

By BOB KIRSCH

Texas seems to be a real hotbed of studio activity. In the Houston area, Huey Meaux's Super HHI Studios (formerly Gold Star, where hits by the likes of the Bobby Blue Bland, George Jones, the Pozzo Soco Singers and others were cut), is now involved primarily in custom work. ABC uses it extensively, and Lee Young, former president of the Los Angeles chapter, has been producing sessions. Meaux has two 16-track studios.

At Jones Sound, co-owned by Mickey Gilley and Doyle Jones, labels such as Astro, Stoneway, Atlantic and Columbia do work there. The studio has its own production and engineering staff. Brother Two Studio, featuring a 16-track and control room, owned by Joe and Jim Jezsosse, has been cutting custom work and material for Atlantic, Glades and Jewel-Paula, while Doggett Studio, owned by Ray Doggett, includes a 16-track board and handles mainly custom work. Doggett has renovated the studio to look like an old barn and a great deal of Texas-style music is here.

In Dallas, Sunset-Burnet is busy, with its 16-track facility featuring Dobly. Four engineers and mixers are on staff, and former football star Ed Burnet who owns the studio is also singing and booking artists. Helen Reddy, Wayne Jennings and Bob Wills have been there. At Mayberry Sound, owned by Chet Mandersack, Bob Pickens and Whitley Thomas, many of the Showco-affiliated artists work. The studio is also heavily involved in films. At Autumn Sound, owned by Glen Pace and Ray Dewey, features a Bosendorfer grand piano, a full line of other musical instruments, amps, 24-track capability, a 16-track board and a MCI light meter board. Four built Applewood in Denver. United Audio in Santa Anna and worked on Valentine in North Hollywood. The studio has its own music staff and voice group. At Sundance, where Rush Bessley is president and Tom Whetlock is vice president, 16-track capability is featured.

In Bay City, Joe Paige has checked into the Burbsound Studios in Burbsound, to add vocals to his next LP, that was started in London and sweetened at Jim Guerico's Caribou Ranch in Colorado. French artist Michael Berger is also at Burbsound to sweeten his latest LP for Warner Records. At Connecticut Recording Studios in Bridgeport, Jim Hall is cutting part of his LP. New York's New York producing and engineering Fells Cavaliere, formerly of the Rascals, is leading a hand and also penned one of the songs. Jose Feliciano is finishing up his next LP, tentatively titled "And The Feeling's Good," produced by Kerner and Wies. Sessions are at Djibou Sound Recorders.

* * *

At Sound Recording in Omaha and Sound Recording in Kansas City, Mo., the first single produced by the firm and its president, Dan Sears (along with composer Chip Davis and writer Bill Fries), is moving rapidly up the charts. The tune is C.W. McCall's "The Old Home Fellow-Upper" Keep On Truckin' Cafe." Song was first released on the American Gramophone. After being taken up by MGM, the studios have also completed production work on two multi-media presentations for Stauffer Chemical Co. and Bozell & Jacobs, Inc. advertising firm. The company's newest facility is a 16-track Kansas City facility, and work has started on agency production work, jingle and record production.

Composers (appearances by artists are incorporated into the listings below. Artists appearing on *composers* are marked with an asterisk.)

EAST

BILL ANDERSON (MCA): Paradise Grove Park, Mechanicsburg, Pa. (2). Bloomsburg Fair, Pa. (21).

JOHN DENVER (Capitol): "Swingin' Heaven" (Country Song); New Haven County Fair, Conn. Sept. 3; Syracuse Wine Memorial, N.Y. (8); Boston Music Hall, (10).

JOHN FOGERTY (Capitol): Wolfman Bay, Central Park, N.Y. Sept. 8; Palace Theater, Waterbury, Conn. (7); The Chicago (Capitol): "Rockin' Staircase," (Country Song); Roosevelt Stadium, Jersey City, N.J. Sept. 2.

CLINCH BLUES BAND (Sire): Lenox Arts Festival, N.Y. (8-10).

DOUGIE BROWN (Mercury): Roosevelt Stadium, Jersey City, N.J. Sept. 2.

SARABARA FAIRCHILD (Columbia): Schenectady, N.Y. Sept. 1.

HELEN HANCOCK (Mercury): Art Park, Louisville, N.Y. Sept. 1.

FREDIEE HUBBARD (Columbia): Buffalo University, N.Y. (7); Paul A. Mauk, Boston (9-15).

MILLIE JACKSON (Capitol): Town Hall, N.Y. Sept. 8; Stamford, Conn. (7).

WAYLON JENNINGS (RCA): American Song Festival, Saratoga, N.Y. Sept. 1; New Tripoli, Pa. (2).

GLADYS KNIGHT & THE PIPS (Budget): Performing Arts Theater Go Round, N.Y. Sept. 2-4; Latin Casino, Cherry Hill, N.J. (12-26).

LOGGINS & MESSINA (Columbia): "Rockin' on the River" (Country Song Festival); Saratoga, N.Y. Sept. 1.

ANNE MURRAY (Capitol): Southshore Music Fair, Chasseter, Mass. Sept. 1.

OHIO PLAYERS (Mercury): White Stag, Portland, Ore. (9-10).

HELEN REDDY (Capitol): Performing Arts Center, American Song Festival, Saratoga, N.Y. Sept. 2; Cardinals Park, New Haven, R.I. (3); Philharmonic Hall, N.Y. (4).

MARTHA REEVES (MCA): Bottom Line, N.Y. Sept. 13-15.

HANK SNOW (RCA): Delmont, Pa. Sept. 2.

TANYA TUCKER (Columbia): Fair, Rufus, Ind. Sept. 4; New York (20); Providence, R.I. (21).

WEST

ELVIN BISHOP (Capitol): T-Car Speedway, Custer, Conn. Sept. 1.

BLOODSTONE (London): Babcock Studio, Los Angeles (10-12).

JOHN DENVER (Capitol): Portland, Oregon, Sept. 6; Seattle, Wash. (7).

DRAMATICS (Stax): Amphitheatre, Los Angeles (10-12).

FOUR TOPS (ABC): Disneyland, Anaheim, Calif. Sept. 1-7.

HUES CORN (RCA): Circle Star Theatre, Los Angeles (9-11).

JON MITCHELL (Epic/August): Red Rock, Denver, Colo. Sept. 1.

DR. ERIC PLATT (Mercury): Coliseum, Denver, Colo. Sept. 11.

HELEN REDDY (Capitol): Brigham Young Univ., Provo, Utah, Sept. 8; Salt Lake City, Lake Tahoe, Nev. (9-22); Expo '74, Spokane, Wash. (24).

HANK SNOW (RCA): Salt Lake City, Utah, Sept. 7.

MID-WEST

BILL ANDERSON (MCA): Collison Ballroom, Wichita, Kansas, Sept. 7.

BAD COMPANY (Swan Song): Maple Leaf Gardens, Toronto, Canada Sept. 6.

REO SPEEDWAGON (Mercury): Knob, Independence, Mich. (2-3).

JIM ED BROWN (RCA): Village Square Mall, Indianapolis, Ind. Sept. 7.

CHICAGO (Columbia): Canadian National Exhibition, Toronto, Canada; Cugyham Park, Ohio (4-5).

DRAMATICS (Stax): Twenty Grand, Detroit, Sept. 1.

ELGIES (Asylum): Ind. Univ., Bloomington, Sept. 1.

HEARTFIELD (Mercury): Egan Community College, Ill. Sept. 27; Waubon-

Who/Where/When

(All entries for Who-Where-When should be sent to Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

EAGLES (Asylum): Speedway, Maryville, Tenn. Sept. 2.

IMPRESSIONS (Sudden): Walt Disney World, Orlando, Fla. (9-11).

ISLEY BROS. (Epic): Charlotte Coliseum, N.C. Sept. 6; Jacksonville, Fla. (7).

MICHAEL JACKSON (Spring): Civic Center, Durham, N.C. Sept. 1; Louisville Area (13-16).

LITTLE MILTON (Star): Ft. Hood, Killeen, Texas (9-10).

BOB LURIA (Epic): Big Country Inn, Hobbs, N.M. Sept. 5; Bigger N Dallas Lubbock, Texas (8); Winchester, Houston, Texas (7); Atlantic City, S. Australia; Tasmania, Sept. 11; Dr. John's Jr. College, Atlanta, Ga. (12); Ranch, Tulsa, Okla. (15); Parton Lake, Ky. (29).

DONNA NEVELS (MCA): Oral Roberts University, Mayborn Auditorium, Tulsa, Okla. Sept. 6.

OHIO PLAYERS (Mercury): Civic Center, Atlanta, Ga. Sept. 1; Charlotte Coliseum, N.C. (5); Coliseum, Greensboro, N.C. (7); Coliseum, Jacksonville, Fla. (8); Civic Center, Rosemont, Ill. (14); Williams & Mary, Austin, Texas (20); Dallas, Texas (21).

DOLLY PARTON (RCA): Asheville, N.C. Sept. 6; Fayetteville, N.C. (7).

TANIA TUCKER (Columbia): Ponderosa Park, Salem, Ohio, Sept. 8.

DOTTIE WEST (RCA): Monroe, Mich. Sept. 2; Unionville, Mo. (5).

SOUTH

BILL ANDERSON (MCA): Corral Co Fair, Berryville, Ark. Sept. 1; Wheeling Jamboree, W. Va. (28).

JIM ED BROWN (RCA): Garfield Co. Fair, W. Va. Sept. 1; Vicksburg, Miss. (13); Frankfort, Ky. (14); Fair/Rodeo, Amarillo, Texas (16-17); Muskrat, Okla. (18); Orlando, Fla. (27); Lander County Fair, Nev. (28).

DOODIE PARTON (RCA): Rockett, Texas Sept. 7.

MARTHA REEVES (MCA): Madison, Atlanta, Ga. Sept. 1.

STANLEY ROSE (Mercury): Lavonia, Ga. Sept. 7; Krocville, Tenn. (9-10).

TANYA TUCKER (Columbia): Baton Rouge, La. Sept. 1; Waldorf, Md. (6-7); Fort Lauderdale, Fla. (11); Atlantic City, N.J. (13); Frankfort, Ky. (14); Fair/Rodeo, Amarillo, Texas (16-17); Muskrat, Okla. (18); Orlando, Fla. (27); Lander County Fair, Nev. (28).

DOTTIE WEST (RCA): Rockett, Texas Sept. 8.

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Campus



COUNT BECOMES DOCTOR—Count Basie accepts an honorary doctorate of music degree from the Philadelphia Musical Academy. Applauding Basie are, left to right, Robert W. Crawford, recreation commissioner, and Theodore Jordan, deputy commissioner and coordinator of the city's August Festival at Robin Hood Dell. Dr. Basie and his band performed there after the awards ceremony.

Jazz For Hunter College

NEW YORK—The Hunter College Center for Lifelong Learning is setting the pace in jazz education by offering a weekly documented course on jazz history and jazz during the upcoming fall semester.

Beginning Friday (13), the school will offer a 12-week series of lectures and discussions, with both live and recorded musical illustrations. Topics chosen for this course include: survey of jazz, jazz piano from ragtime to the avant-garde, the roots, the blues tradition, blues in jazz, New Orleans jazz, Louis Armstrong, the big bands, Duke Ellington, Charlie Parker and the bebop era, contemporary trends and jazz on film.

Guest lecturers include: disk jockey Ed Beach, author Stanley Dance, jazz critic Leon Gitter, ethnomusicologist Leonard Coines, pianist Dick Hyman, musicologist Melvyn Leffler, former Down Beat editor Dan Morganstein, trumpeter Joe Newman, big band expert George

Simon, jazz film specialist Ernest Smith and bassist Christopher White.

Jazz Interactions Inc., a non-profit, non-union, membership-supported corporation, set up the course in cooperation with Hunter to "foster a greater interest in and deeper understanding and appreciation of jazz."

Campus Briefs

At the University of Maryland, a new auditorium under construction will be known as the Ella Fitzgerald Center For the Performing Arts. Ella will fly from her home in Beverly Hills, Calif., to assist in the dedication ceremonies Oct. 27. . . . And at the Philadelphia Musical Academy, president Joseph Casper has honored Count Basie with an honorary Doctorate of Music degree for his "contributions to the world of music."

* * *

The University of Colorado at Denver through its chancellor Harold Hask seats to become nationally renowned for its music classes. A new addition to the UCD faculty is former Utah U. professor Dr. William Fowler, a jazz instructor, who is establishing a guitar major on campus.

* * *

Florida State University will offer distinguished artists Kenneth Kraljevich, Penderecki and Malcolm Williamson as artists-in-residence when the fall semester opens. Violinist Machie Kudo of Indiana University is the winner of the \$1,000 Rosanna M. Enlow Young Artist Award. . . . El Camino College in Los Angeles will present the bands of Gramercyland, Woody Herman, Count Basie on the Beach this fall and winter with Yank Yank. Bob Haggard "World's Greatest Jazz Band" also booked for next Feb. 20. . . . Honorary doctorate degrees have been awarded to composer Elliot Carter, Vincent Persichetti and William Grant Still by the Peabody Conservatory of Music, Baltimore.

Colleges May View Solzhenitsyn Tape

NEW YORK—Video Tape Network Inc. has acquired the CBS-TV special "Solzhenitsyn" for distribution to its 272 college affiliates throughout the U.S. The 55-minute program, based on an exclusive interview with the Soviet author by Walter Cronkite, is the first CBS-TV special to be made available via VTR to college student viewers.

VTR video producer/creative director John Lally says that serious documentary shows consistently rate very high among the programs most often requested by affiliates. The company has previously offered NBC-TV news specials and White Paper Reports, as well as various other documentaries from other sources covering a broad range of subjects.

Student, 22, Clefs A New Rock Opera

SAN DIEGO—A San Diego State University student, Anthony Adams, is the composer and librettist of a rock opera that will catch a six-day run here Sept. 15.

Adams, 22, an SDSU music student, says his production chronicles the odyssey of man from his cave beginnings to a unipole of the future. Rock language and music are utilized. The score is being recorded by a San Diego label, Harlequin. Thirty SDSU students make up the cast.

Texans Name Myers Music School Dean

DENTON, TEX.—The new dean of the North Texas State University School of Music, long noted for its jazz courses and the number of graduates who became successful in the professional ranks, is Marcella C. Myers. He succeeds Kenneth N. Culbert.

Security A Problem

Continued from page 1

ers expressing concern over job security during the coming months.

Balancing these fears are still others saying that it's a market of opportunity for executive placement.

On the other hand, recent records are a number of causes, including the outright purchases of certain labels; the formation of new labels by established industry figures; the tightening of budgets in concern over rising operational costs, and the resignation of key executives simply seeking greener pastures.

Clearly, no one company can be sure of its future, and the record industry in 1974 has hit across the board, affecting such labels as Bell, Famous, ABC, CBS, Buddah, London, and United Artists, to name a few.

At Bell Records, 10 of the top executives running the company a year ago are no longer on the scene, including the president, Joe Bell, president, who left to start his own label, and Irv Biagi, former Bell vice president and general manager, who followed Utill to his new Private Stock label.

It's understood that Clive Davis, named as a consultant to Columbia Pictures Industries and generally understood to be the top executive in the day affairs of Bell since Utill's departure, has been shopping for management replacements, offering substantial salaries and new avenues of growth on the jazz and FM market levels.

Already, one CBSer, Mike Klefer, has decided to rejoin Davis.

At CBS, a number of key executives, including some of the top purpuses, Al Teller, merchandising was recently named president of USA Records, and Rick Blackburn, sales, was recently named general manager of CBS-distributed Monument Records.

At recent CBS convention in Los Angeles, the chairman of merchandising, Tom Utill, was named vice president and general manager of the Columbia label, and along with the departures of Teller, Blackburn and Klefer it will mean that at least three or four important posts will be filled by new persons in the coming weeks.

At London Records, and Famous Music, the latter recently purchased by ABC, a number of key executives, including 45-50 people were axed from the Famous payroll, while 11 additional staffers were just terminated at Famous-distributed Blue Thumb Records (Billboard, Aug. 31).

At London earlier this year, the staff was cutback by approximately 30 percent.

Leaders at USA feel that substantial personnel changes may be forthcoming now that Al Teller has been named to replace former USA president Mike Stewart, who was recently elevated to chairman.

It is understood that Teller will be out to change USA's market image in an effort to boost sales and gain additional recognition in the contemporary music field.

Midland Int'l Using Indie Promo Men

NEW YORK—Midland International Records has retained the services of four independent promotion men in major markets throughout the country. The label, which is distributed by RCA Records, will be using Carl Struble in the Northeastern area, Rocky "G" in the r&b market. Alan Mittnick in the Southeast and Rich Paladino on the West Coast. More announcements will be added in the near future.

Jukebox Programming

Small City Programming Undergoes Major Changes

By ROBERT LATIMER

MANHATTAN, Kan.—Programming in the typical small city has undergone sharp changes in recent years, according to Lou Paeck, president of the big Bird Music Company.

Now the elder statesman of eastern Kansas jukebox operations, with more than 35 years in the field behind him, Paeck feels that programming is more important than ever, particularly with the advent of 2 for 25 cent play.

The customer who used to toss his coins into the slot and get a record ordering a drink at the bar is now inclined to be far more selective, particularly with such sharp changes in musical tastes, ethnic shifts in population, and, of course, the general economic situation.

"Our programming is a combination controlled by management and route supervisor," says Joe Scott, in charge of the Kansas operation. "Retailers continue to pick out records for each location from a selection of new releases which have been chosen by management, in a pre-selection process which means that all bases have been touched, for all locations."

With the recent price hike in records, management is faced with a cost control. The goal is to keep total record costs at 10 percent of the operator's total share of jukebox receipts. In the past, an increase in the price per plate to 2 for 25 cents has permitted us to keep up with the number of records customers wanted. Now that record costs have caught up, we must be ultra-selective to insure that we get all of the play possible on every record-buying dollar.

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Radio-TV Programming

1975 Radio Forum Tagged For Mariott Hotel In L.A.

LOS ANGELES—The eighth annual International Radio Programming Forum will be held next year at the Mariott Hotel here, according to George Wilson, executive vice president of Bartell Radio.

Wilson was named as Forum chairman in the closing ceremonies of the Forum last week at the Plaza Hotel in New York by Jack G. Thayer, president of NBC Radio and outgoing Forum chairman.

The Mariott features 1,022 rooms, including 17 suites and 117 parlors. In addition, the hotel has seven restaurants and lounges, including a plush lobby lounge and the Hanger Room on top of the hotel. There is also a swimming pool with swim-up bar and a hydrobath. All guest rooms have either AM/FM or AM/FM stereo radio.

Wilson is lining up a committee of Forum advisors from both the radio and record industries.

His responsibilities will include not only the awards program and competition in all categories, but the agenda for the four-day meeting. Current plans are for keynote general sessions on Aug. 6, 7, and 8, which will be followed each day by workshop sessions. Aug. 9, a Saturday, will be devoted to extracurricular activities such as golf, tennis, Disc golf, shuffleboard, the radio track, and the beach. The Awards ceremony will be held Saturday evening and there is a strong possibility the event will be televised on network television.

Wilson also announced that the scope of the Forum for 1975 will be broadened to include an even greater international radio aspect. This past year, for the first time, an international radio man—Kevin O'Donohue, general manager of radio station 25M in Sydney, Australia—was on the advisory committee this past year and has ac-

cepted a position on next year's committee. Other members will be announced in the near future.

Wilson is a veteran program director; he has programmed for stations in 10 states and has been a program director in the world. Many consider him the best Top 40 program director in the nation. Today, as executive vice president of Bartell Radio, he is responsible



NEW FORUM CHAIRMAN: George Wilson, executive vice president, Bartell Radio.

for the programming of such market leaders as WOVKY-AM in Milwaukee and KCBQ-AM in San Diego. He is also involved in several other AM and FM operations. His forte over the years, besides programming, has been in contributing to the careers of others in radio.

Another who has served the radio industry as Forum chairman, besides Thayer, was David Moorhead, general manager of KMET-FM, Los Angeles.

The Forum, the only educational radio programming event of its kind, is attended by several hundred program directors, personalities, general managers, executives and radio service firms. It attracts members from stations all over the world, including the U.S., Canada, Australia, Brazil, Japan, Peru, Germany, Spain, England, Puerto Rico, Alaska, France, Belgium, Columbia, and Mexico.



1975 FORUM SITE: The Mariott Hotel in Los Angeles with swimming pool and 1,020 rooms.

Winners of Forum Competition

RADIO STATIONS

Best WOMAN Station: KGUL-AM, Los Angeles

Best Country Music Stations: WIRE-FM, Indianapolis

KLAC-AM, Los Angeles

Best Progressive Stations: KQFM, San Diego

KLOS-AM, Los Angeles

Best Soul Music Station: KGFJ-AM, Los Angeles

Best Station for News: KEX-AM, Portland, Ore.

KXN-AM, Los Angeles (special mention)

Best Top 40 Station:

No award

Best College Radio Stations:

KUOR-AM, University of Redlands, Redlands, CA

WONC-FM, North Central College, Naperville, Ill.

KCPS-FM, Pasadena City College, CA

Best Local Documentaries:

Bob Lecke, WGCH-AM, Greenwich, Conn., for "Goodnight, Duke."

KMET-FM, Los Angeles, for "The Question of Impeachment."

SYNDICATION RADIO PROGRAMS

Best Regular Series:

"American Top 40" produced by Watermark Inc., Los Angeles; hosted by Casey Kasem

Best Syndicated Documentary:

"CEMET '73" by Dick Starr for Cemet Produc-

tions; documentary featuring "The Elton John Story" and

"The Countryside of Bill Anderson" produced by Footprint Production, Toronto

BEST RELIGIOUS PROGRAMS

"Jesus Rock" hosted by Scott Ross

(Continued on page 26)

Great Radio is... ASTRO

CHICKENMAN FAME GAME
TOOTH FAIRY MINI-PEOPLE
ACE TRUCKING COMPANY'S NEWS

- 101-BOOGIE BANDS AND ONE NIGHT STANDS, Kathy Dalton, Discreet
- 1210 (Warner Bros.)
- 102-ALL SHOOK UP, Sez Quetre, Bell 45747
- 103-PUT THE MUSIC WHERE YOUR MOUTH IS, Olympic Runners, London
- 104-202, 202
- 104-THE NEED TO BE, Jim Weatherly, Buddin 420

Bubbling Under The HOT 100

- 105-DANCING IN THE STREETS, Dovells, Event 216 (Polydor)
- 106-THE PLAYER Part 1, First Choice, Phony Grove 200 (Bell)
- 107-I'VE GOT THE MUSIC IN ME, Kiki Dee Band, MCA 40293
- 108-SHIRLEY GIRL, Redbone, Epic 8-5017
- 109-AMERICAN PIE, Don Everly, Columbia 3-10005
- 110-CAN YOU HAVE ME, Sam Neely, A&M 1612

Bubbling Under The Top LP's

- 201-PONTER SISTERS, Live At The Opera House, ABC/Blue Thumb B75-8002
- 202-SHIRLEY BASSEY, Nobody Does It Like Me, United Artists UALA-214G
- 203-FOUR TOPS, Anthology, Motown 809
- 204-FREDDY HUBBARD, High Energy, Columbia KC 33048
- 205-SPOOKY TOOTH, The Mirror, Island LP5292

- 206-ATLANTA RHYTHM SECTION, Third Annual Pipe Dream, Polydor PD 2007
- 207-T. REZ, Light Of Love, Casablanca NB 9006 (Warner Bros.)
- 208-BRIAN FERRY, These Foolish Things, Atlantic SD 7304
- 209-STAPLE SINGERS, City In The Sky, Stax STS-5515 (Columbia)
- 210-MASENELLA, I Am Not Afraid, ABC/Blue Thumb B75 6015

For your free demo: Chicago Radio Syndicate Two East Oak

Chicago, Illinois 60611 (312) 944-7724

available on any of his albums. Elton John is doing the same thing. (A phone call to MCA Records reveals that John has had the last few sides exclusive to his singles. Bad Co. is also doing the same thing now.)

Obviously, Drew says these artists are working to help boost the singles industry—“there’s a new way to rejuvenate singles sales and I think it’s a great idea.”

Drew thinks a 3:30 limit on singles is realistic. “Most program directors of Top 40 stations will tell you that their hot clocks are hinged to a three-minute limit.”

“It has gotten to the point where the Top 40 format clock doesn’t work anymore because the length of the records is short,” McCord says. “I’m making a declaration that we won’t play records over three-and-a-half minutes long, but if it’s longer it’ll have to be like the second coming of Christ.”

McCord points out that records by Elton John and other artists of similar stature would, of course, be considered for airplay regardless of length, but “one of the factors that we will weigh heavily in regards to exposure of new records is the length.”

If the record industry wants exposure of new records on CKLW-AM, particularly produced by new and coming artists, they’ll have to make the records shorter, he says.

Paul Drew, interviewed personally, says he thinks the long record is creating a vicious circle and, ultimately, the rotation pattern used by most RKO General radio stations: “You’re not going to have the chance of playing more records. He also points out that “Bill Draké cleaned up Top 40 radio nine years ago when he reduced the commercial load at KJU-AM. We’re not playing any more commercials now than KJU-AM did nine years ago. Yet, because the records are longer, people think we are.”

“Another problem involved is that the cost of radio time has not kept pace with the cost of records across the nation. Radio today is a delivered good buy! We can’t, however, reduce commercials any further.”

Thus, it’s the music that must be flexible.

“I don’t say that recording artists have to go back to the old way of records . . . back when the Beach Boys released records 2:15 minutes long and when the early Beatles had short records.”

“And I would encourage artists to continue making long albums. But the singles that go on jukeboxes and on radio should be shorter.”

Drew says that Mick Jagger told him last week that henceforth the B sides of his singles would not be

“I’m not going to play records that are three minutes long.”

Herb McCord claims that today there’s hardly room for 10 records an hour. “Five years ago, we used to be able to play 20 records in an hour. Logically, if records average four minutes long each and you have 48 minutes an hour for music, you can only play 12 an hour. If the records average three minutes each, you can play 16 an hour, leaving 12 minutes for commercials.”

“The playlist is being forced shorter and shorter by the longer records and it’s not our fault.”

“Now, if a ‘Hot Jude’ comes out, obviously we will play it. But length of records will be a factor in determining whether they get aired on CKLW-AM or not.”

And CKLW-AM will be strongly reluctant to editing records personally. “Who’s CKLW-AM to chop down an Elton John? We just won’t do it.”

Not every radio chain is adverse to the longer record nor willing to make definite “not play” statements about long records.

For instance, Rochelle Stab, national music director of Bartell Radio, says that length won’t be a factor. “You just have to make exceptions all the time. For instance, there’s a five-minute record out now that’s a three-minute record around a three-minute record. You’re there to serve the public, not to serve a hot clock.” And the public deserves to hear hit records regardless of the length, she says.

The King Biscuit Flower Hour presents: Bachman-Turner Overdrive and Les Variations, Sun., Sept. 8, 1974



Bachman-Turner Overdrive ("Not Fragile" on Mercury)



Les Variations (On Buddah Records)

On Sept. 8, the King Biscuit Flower Hour will present a taped live radio show featuring Bachman-Turner Overdrive and Les Variations. The show hosted by Bill Minkin (on FM only) is in Quadraphonic sound. So you can hear it the way you'd be seeing it.

In the future, shows will be on the second Sunday and the last Sunday of every month. Check the listing below for times and stations. For further information, contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting, 527 Madison Ave., N.Y. 10022. Or call 212-371-6850.

Aberdeen, Wash.	KDUX FM	104.7	10P.M.**	Fl. Lauderdale/Miami, Fla.	WSHE FM	103.5	9 P.M.	New York, N.Y.	WNIN FM	102.7	9P.M.
Albion, N.Y.	KTEN FM	92.3	7	Fl. South, Ark.	KISR FM	93.7	10	Norfolk, Va.	WQFM FM	102.3	10
Albuquerque, N.M.	WHFM FM	106.5	10	Fl. Wayne, Ind.	WPTH FM	95.1	8	Oklahoma City, Okla.	KOFM FM	104.1	7***
Amesbury, Mass., Iowa	KRST FM	92.3	9	Fresno, Calif.	KTFM FM	101.5	10	Omaha, Neb.	KRCM FM	94.5	7
Albion, Ky.	WAMX FM	103.7	9	Grand Forks, N.D.	WCVL FM	105.5	9	Panama City, Fla.	WPTF FM	103.7	9
Albion, Ky.	WAMX FM	94.1	9	Grand Forks, N.D.	KKLS FM	92.9	9	Peoria, Ill.	WWTW FM	105.7	9-30
Albion, Ky.	WJRS FM	104.7	6	Grand Rapids, Mich.	WLWZ FM	97	9	Philadelphia, Pa.	WZBZ FM	93.3	9
Albion, Ky.	WJRS FM	104.7	6	Greenville, S.C.	WRCF FM	103.5	9	Phoenix, Ariz.	KOKS FM	93.3	7
Auburn, Ala.	WPLQ FM	103.3	8	Greenville, S.C.	WFSC FM	93.7	7	Pittsburgh, Pa.	WYDO FM	104.7	10
Auburn, Ala.	WFRI FM	97.7	10	Greenville/Franklin, N.C.	WRQR FM	94.0	10	Portland, Ore.	KOOL FM	92.3	10
Baltimore, Md.	KLIZ FM	93.7	9	Hartford, Conn.	WRCR FM	106.9	7	Provo, Utah.	WDHF FM	96.9	10**
Bellingham, Wash.	WTKF FM	105.7	9***	Hartford, Conn.	KKVO FM	104.9	10**	Pullman, Wash.	KUGH FM	95	10
Big Rapids, Mich.	KISM FM	93	9	Hightower, N.C.	WHPE FM	95.5	9	Rapid City, S.C.	KRCA FM	96.3	10
Binghamton, N.Y.	WPLR FM	100.9	10	Holiday, Wash.	KLSS FM	101	10	Rochester, N.Y.	KGLR FM	103.7	9
Birmingham, Ala.	WAAL FM	96.1	10***	Houston, Tex.	WAHR FM	99.1	10-	Rochester, N.Y.	WRVQ FM	94.5	10
Bloomington, Ill.	WZKZ FM	105	8**	Iowa City, Iowa	WNAP FM	93.1	8	Rockford, Ill.	WZMZ FM	94.9	10
Boise, Idaho	WBBR FM	96.7	10***	Jackson, Miss.	WVBR FM	95.2	7	Sacramento, Calif.	KZAP FM	98.5	11**
Boston, Mass.	WZCN FM	104.1	10	Jacksonville, Fla.	WZDQ FM	96.9	8	San Angelo, Tex.	KIXY FM	94.7	10
Broadway, Mass.	KLIZ FM	95.7	8***	Jacksonville, Fla.	WZDQ FM	96.9	8	Salt Lake City, Utah	KCFB FM	98.7	10
Buffalo, N.Y.	WPLR FM	102.3	8	Jacksonville, Fla.	WZDQ FM	96.9	8	San Antonio, Tex.	KEKL FM	104.5	8
Cape Cod/Falmouth, Mass.	WCIB FM	101.9	8	Joplin, Mo.	KSYV FM	92.5	9	San Bernardino, Calif.	KOLA FM	99.9	10
Carroll, Calif.	KLRR FM	101.7	8	Junction City, Kan.	KJCK FM	94.5	6	San Diego, Calif.	KRPT FM	100.5	8
Charleston, S.C.	WVKY FM	107.3	11	Kansas City, Mo.	KLKN FM	100.1	11	San Jose, Calif.	KOME FM	98.5	7
Charlotte, N.C.	WRCQ FM	95	11-30	La Crosse, Wis.	WSPF FM	95.9	10	San Juan, P.R.	WCAD FM	101.1	10
Chattanooga, Tenn.	WSPN FM	94.3	9	Lafayette, La.	KPEL FM	99.9	9	Santa Barbara, Calif.	KTFY FM	99.9	9
Chicago, Ill.	WSDM FM	92.9	7	Lancaster, Pa.	WHRY FM	92.7	10	Santa Barbara, Calif.	KTYD FM	99.9	10
Chico, Calif.	KFMF FM	93.7	9	Lansing, Mich.	WVCE FM	95	8	Savannah, Ga.	KTFB FM	102.1	8
Cincinnati, Ohio	WRCQ FM	102.7	9	Las Vegas, Nev.	KLXJ FM	98.5	9	Seattle, Wash.	KTFB FM	99	9
Cleveland, Ohio	WMMF FM	100.7	8	Lawton, Mo.	WBLM FM	107.5	9	Spokane, Wash.	WIRN FM	103.9	9
Columbus, Mo.	KFMZ FM	94.3	9	Louisville, Ky.	KFZM FM	100.5	8	Springfield, Mass.	WIRN FM	102.1	11
Columbus, Ohio	WRCQ FM	97.9	9	Little Rock, Ark.	KLAZ FM	98.5	9	St. Louis, Mo.	KSHE FM	99.7	10
Dallas, Tex.	WZDF FM	97.9	10	Longview, Tex.	KHER FM	105.7	7	Steamboat Springs, Colo.	KICK FM	96.7	7
Des Moines, Iowa	KIUK FM	103.7	10	Louisville, Ky.	WLRS FM	102.3	7	St. Paul, Minn.	WQUR FM	96.9	9
Denton, Ohio	WVIF FM	94.9	9	Lubbock, Tex.	KSEL FM	93.7	9	Sarasota, Fla.	WQSR FM	102.5	8
Denton, Texas	WLFT FM	105.9	10	Lynnwood, Wash.	WICB FM	99.9	9	Temple, Tex.	KYLE FM	104.9	10
Des Moines, Iowa	WABX FM	99.5	9	Memphis, Tenn.	KXMT FM	106.3	9*	Terrell, Texas	WQSR FM	102.3	10
Detroit, Mich.	KRSM FM	100.9	10-30	Memphis, Tenn.	WMC FM	100	9	Thibodaux, La.	KXOR FM	106.3	9
Dundalk, Md.	WTET FM	103.3	5	Meridian, Miss.	WQXZ FM	102.1	9	Toledo, Ohio	WHTF FM	104.7	8-30
Durham, N.C.	WHDZ FM	107.1	8***	Milwaukee, Wis.	WNUW FM	99.1	9	Tucson, Ariz.	KTBW FM	92.1	10
East Clare, Wisc.	WEIZ FM	106.7	11	Minneapolis, Minn.	KURS FM	92.5	9	Tulsa, Okla.	KTBW FM	92.3	10
El Dorado, Ark.	WLFT FM	93	10	Montgomery, Ala.	KYLT FM	100.1	9	Victoria, Tex.	KTDX FM	98.7	9
Elmira, N.Y.	WXXY FM	104.9	10	Mobile, Ala.	WABF FM	97.5	9	Waco, Tex.	KTFM FM	99.5	9
El Paso, Tex.	KLNT FM	97.5	8	Monroe, La.	KNDE FM	101.9	8	Waukesha, Wis.	WRRN FM	92.3	10
Eric, Tex.	WABF FM	102.3	9	Moscow, Idaho.	WHTY FM	100.9	9	Wichita, Kan.	KEYN FM	103.7	9
Englewood, Colo.	KZEL FM	96.1	9	Murphyboro, Ill.	WTAO FM	104.9	10**	Winnipeg, Man.	WMAZ FM	107.3	9
Evansville, Ind.	WLDQ FM	99.5	10	Nashville, Tenn.	WKDA FM	103.3	8	Winnipeg, Man.	WQJC FM	102.5	9
Fargo, N.D.	WHDZ FM	99.7	9	New Haven, Conn.	WTSC FM	94.1	9	Woburn, Mass.	WQJC FM	102.4	10
Fayetteville, Ark.	KKLG FM	92.1	9	New Orleans, La.	WZKJ FM	99.5	9	Worcester, Mass.	WAAF FM	107.3	9
Flemington, N.J.	WHDZ FM	100.5	10								
Florence, Ala.	WHDZ FM	105.3	9								
Florence, Ala.	WQLT FM	107.3	9								



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Sept. 6* Sept. 7** Sept. 9*** Sept. 14****

Storer's KGBS-FM To a Country Format

LOS ANGELES—KGBS-FM, stereo operation here owned by Storer Broadcasting, switched to a country music format featuring female personalities Monday (2). General manager Ray M. Stanfield also manages the KGBS-AM talk-formatted daytime station.

The FM format is billed as "Gentle Country" and focuses on a playlist featuring such artists as Glen Campbell, Charlie Pride and even the Carpenters.

Stanfield describes the format approach as "wall-to-wall with personalities, actually, female announcers." The music will be tightly controlled, he adds and features pop country and folk ballads.

KGBS-AM-FM was country several years ago, simulcasting, then changed formats. The FM side has simulcasted some of the talk format and is separate after the AM goes off the air.

Storer is one of the few major chains to become involved in country music, switching KGK-FM to country in 1970 (moved to country and later an AM station in Detroit (now known as WDEE-AM and owned by another firm) to country. Later, the chain went country with WHAM-AM in New York, which is doing quite well.

Country FM operations have been quite successful to date in the Southeast and Southwest. It will be one of the few stereo country stations in a major market. WJJD-FM in Chicago continues the regular AM format after WJJD-AM goes off the air, but is not a stereo country station per se.

New Florida Station

NAPLES, Fla.—WRGI-AM-FM is set to hit the air here Oct. 1 with an adult MOR format, according to new operations director Mike Anderson, previously production director of WHEN-AM in Syracuse, N.Y. The 1,000-watt daytime AM station will be referred to as Radio Gulf Island.

Portland Picks Up Clark Show

PORTLAND, Ore.—KEX-AM is now carrying the syndicated "Dick Clark Music Machine" three-hour show Saturday nights. The show is produced by Diamond P Productions in Los Angeles and features Clark with an hour of oldies and reminiscences with the aid of the artists who made them hits, an hour of hot singles, interviews with today's artists, and an hour of LPs that are hits today with comments from those LP artists.

Beginning Sept. 14, KEX-AM will also launch the syndicated "Music Scene USA," a one-hour show from American Radio Programs, hosted by Wink Martindale.

Winners of Forum Competition

Continued from page 24

"What's It All About" hosted by Bill Huie
Council of Churches program by Tom Bender

COUNTRY SERVICE AWARDS

KGFJ-AM in Los Angeles
KAKE-FM in Wichita, Kans.
Donovan Blue, KXOA-FM, Sacramento, CA, for his PSAs on drug abuse

NEWS

Best News Personality, Major Market:

Dave Cook, KFRC-AM, San Francisco

Best News Personality, Small Market:

Dave Williams, WXRQ-AM, Florence, Ala.

Best News Documentary:

"Hidden Passage" produced by John & Christine Lyons, WNEW-AM, New York

INTERNATIONAL

Best Program Directors:

Rod Muir, president, Digamea, Sydney, Australia

Rebel Walker, executive director, Nicholson Broadcasting, Perth, Australia

Tsuneko Kawashima, Asahi Broadcasting, Osaka, Japan

Best Air Personalities:

Goro Ito, Nippon Broadcasting, Tokyo, Japan
John Laws, Radio 2UW Sydney, Australia

MILITARY

Best Air Personalities:

Pete Fuentes, Alaska
Kenneth R. Rogge, San Vito, Italy

U.S. PROGRAM DIRECTORS

Progressive:

Tom O'Hair, KSAN-FM, San Francisco

Contemporary:

Frankie Crocker, WBLS-FM, New York

South:

Roland Bynum, KGFJ-AM, Los Angeles

Jazz:

Sid Mark, WWDFB-FM, Philadelphia

Oldies:

John Pewter, KRTH-FM, Los Angeles
Jim Nettleton, WCAU-FM, Philadelphia

Country:

Hal Smith, KLAC-AM, Los Angeles

Movies:

Victor Ives, KEX-AM, Portland, Ore.

Top 40:

J. Robert Dark, KOMA-AM, Oklahoma City

U.S. AIR PERSONALITIES

Top 40 Personalities, Large Market:

Tei Dakku, WDRC-AM, Hartford

Steve Lundy, WNBC-AM, New York

Bill Gardner, KIXL-AM, Dallas

Philly's WYSP-FM Airs 'Q' Rockers

PHILADELPHIA—In an effort to corner a growing coterie of quad music fans, radio station WYSP-FM is now ballyhooing itself as "Quad Rock." Program director Richard Finley says the station is now "featuring SQ and QS matrixed 4-channel records" plus putting regular stereo records through a Q5 Sansur encoder. Finley claims the encoder adds rear channel "presence" when played back on a 4-channel receiver.

Top 40 Personality, small market:
Victor Pyres, WEFA-AM, Manchester, N.H.

MOR Personality, large market:
Gary Owens, KMPC-AM, Los Angeles

MOR Personalities, small market:
Bob Miller, WGNT-AM, Huntington Beach, Calif.
Marion Woods, KOKO-AM, Warrenburg, Mo.

Gender Personality:
Paul Kidd, KGFJ-AM, Los Angeles

Jazz Personality, large market:
Jack Hayman, KJAZ-FM, Denver

Jazz Personality, small market:
Michael X. Tremayne, KJZZ-FM, Anchorage, Alaska

Oldies Personality:
Russ Gerber, KDEF-AM, San Diego

Contemporary Personality, large market:
Richard Steele, WJPC-AM, Chicago

Contemporary Personality, small market:
Gary Persons, WESA-AM, Charleroi, Pa.

Country Music Personality, small market:
Jack North, WNOW-AM, York, Pa.

Country Music Personalities, large market:
Dino Day, WDEE-AM, Detroit
Gary Smere, WEEP-AM, Pittsburgh

Soul Music Personality, small market:
Mark Little, WPQD-AM, Jacksonville, Fla.

Soul Music Personality, large market:
Don Sainte-John, WJPC-AM, Chicago

Progressive Personality, small market:
Alfred Michaels, WJNC-AM, Jacksonville, N.C.

New Title For Chi TV Stanza

CHICAGO—"Soundstage" is the new name of "Made In Chicago" and the music television series will be seen nationally over the Public Broadcasting Service beginning in November.

The series of 15 one-hour specials featuring artists in concert is being produced at WTTW-TV, channel 11, here.

Kenneth J. Ehrlich is executive producer, director is David Erdman, and associate producer is Elliot Wadsworth.

Programs planned for the coming season include artists such as Joni Mitchell, Loggins and Messina, Mary Travers, Kris Kristofferson and the Pointer Sisters.

Additional artists besides Benjamin include Tom Kennedy and Dianne Boucher. Benjamin is currently seeking to build up a library of promos and station ID's from country artists.

Progressive Personality, large market:
Barry Grant, WDRC-FM, Hartford, Conn.

RECORD INDUSTRY

Record Company of the Year:
Columbia Records

National Promotion Executive of the Year:
Steve Popovich, vice president, Columbia Records

Local/Regional Promotion Executive of the Year:
Gene Denonovitch, Cleveland, Columbia Records

Independent Promotion Executive of the Year:
Tony Richland, Los Angeles

'Bonus' Could Solve Impasse

LOS ANGELES—An end to the long impasse in negotiations between the American Federation of TV and Radio Artists (AFTRA) and America's record companies was in sight Friday (16) when union leaders studied a proposal that would give AFTRA background singers "reasonable payments" based on album sales.

The formula would call for singers to receive an additional 100 percent of union scale for a million-selling disk, 50 percent of scale for sales of \$500,000 and 25 percent of sales of \$300,000 copies.

Contract talks have repeatedly stalled since the earlier bid expired last May. The union demands a royalty agreement similar to that which musicians receive.

Disc companies assert that payment of royalties to non-name background singers would be unfeasible, an "economic impossibility."

Both sides agreed to resume negotiations Sept. 10.

WSCP-AM Airs Country Format

SANDY CREEK, N.Y.—WSCP-AM has gone on the air here with a modern country music format, according to program director Rick Benjamin. The station is located at 1070 on the dial and is operated by the Swope-Jefferson Broadcasting Corp. whose president is Stephen Satter. General manager of the station is James Satter.

Additional artists besides Benjamin include Tom Kennedy and Dianne Boucher. Benjamin is currently seeking to build up a library of promos and station ID's from country artists.

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produced and narrated by
Bob Leckie

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give a jingle to (203) 869-1978
or drop a line to:

Bob Leckie
3 Benedict Court
Greenwich, Conn. 06830

The Australian Highlife Radio Newsletter, compiled and edited by Keith Ashton, has changed its address. The new address is: P.O. Box 2206, Mt. Isa, QLD 4825 Australia. Cost is \$22 Australian for 32 issues a year. It's humor, basically, but Keith also has like the vox jox of Australia and New Zealand on the first page. Chuck Roberts is the new program director of KCBQ-AM in San Diego, replacement reported Ray B. Smith. Chuck, 36, had been with WLXO-FM in New York and is one of the people RKO General stole away and has now been stolen back.

* * *

"Loverwords," the programming concept developed and marketed by Harry O'Connor, Lor Angerer, as now in 21 markets, reports Milt Klein, president of the Milt Klein Company. ... Kris Phillips, 215-783-7222, is looking for a Top 40 position and/or programming slot. Was program director of WCGQ-FM, Columbus, Ga., and also worked at WRKO-AM in Boston once. ... Tim Haskins, 215-783-7222, who was with the British Invasion of groups and air personalities, would like to get back on the air with a major market Top 40 station. You can reach him at 215-786-0355.

* * *

Tom Watson has departed CKGM-AM in Canada and is looking: 514-933-5882. ... Remember Bob Holliday? He was a Top 40 air personality years ago, then became a promotion man in Nashville and once sort of ruled the roost for promotion throughout the southeast. Now he's doing publicity and promotion for Telecome, a firm that sells low-power television equipment. Has a new protection system for radio stations. You can reach him at 615-553-0090. ... Frank Adair, WAYE-AM, Baltimore, needs a good production man in a hurry. ... Joseph John is now programming KSRF-FM in Los Angeles; he'd been at WFIP-FM in Philadelphia.

* * *

Talk about an understanding wife. Dick Hyatt of WGHQ-AM-FM in Kingston, N.Y., celebrated his fourth wedding anniversary at the annual meeting of International Radio Programming Forum a couple of weeks ago in New York.

Did my heart good to meet Reggie LaVeng at the Forum. He did the emcees work for the MFSB music concert and it was a fantastic show and, of course, Reggie did his phenomenal job. He was one of New York's greatest air personalities, starting years ago on one of the soul stations with jazz, later working MOR, sometimes with him with Douglas Limousine Service, Philadelphia. But he belongs in radio.

* * *

Sean Casey, 201-666-8083, has left WWJD-AM in New York, and is looking for another programming position. He stayed with the station after it switched to religious, but that's done and he wants back into rock. ... KSEI-AM will soon be celebrating its 50th anniversary as Idaho's oldest station. But Hans Christensen, 201-666-8083, has some changes. We need rock oldies 1954 through 1963. Our format consists of every other record an oldie but goodie, with current singles making up the remainder of our playlist. A helping hand would be appreciated. Lineup at the station includes Sandy Beach 6:10-3:30 a.m.; Tommy Thompson 10:30 a.m.-2:30 p.m.; Bob Thaxter 2:30-7:30 p.m.; and Christopher 7:30-midnight.

* * *

When it comes to "personalities," one of the major radio-TV person-

alities for years and years has been Sig Sakowicz. I haven't written about him since I have Robert W. Morgan, the real Shadie W. Diamond might ask: "sig who?" But Sig Sakowicz was a god on WGN-AM in Chicago and since he moved to Las Vegas in 1972 has been doing a "Vegas Hot Line" back to the station weekly. Now he's also doing a weekly 10-minute Vegas report to WLW-AM in New Orleans. For Las Vegas, though, he's head 11:05-morn on KLAV-AM, and then has a Sunday 4 p.m. half-hour show on KLAS-TV which features a guest celebrity.

* * *

Bill Christo, WORD-AM, Spartanburg, S.C., needs air personnel, 803-587-1000. Christo pays well. Tel. 40 format. ... Bob Rook has joined WRIE-AM in Erie, Pa., as program director. He'd been program director of WKGN-AM in Knoxville, TN, for some while. WRIE-AM consulted by John Rook & Associates, Los Angeles. ... Tom Naleznik is a young, aggressive programmer who wants a job somewhere in broadcast promotion or production, maybe in advertising. He's just graduated from Syracuse University, majoring in radio. Has on-air experience; also worked as a reporter for the Syracuse News Times. Has a third ticket. Call him at 315-423-3073. I met him at the Forum in New York. Seems like a bright go-getter guy.

* * *

The Electric Woman has changed addresses to 653 Glendale Rd., Key Biscayne, FL 33149. Do I have to explain who Tom Adams is or what the Weenie is? ... Bill Campbell is still looking for an air personality job. 305-922-7557. ... Jim Wadsworth, personality on KITE-AM, Antonio, has joined KBUC-AM in that city. He's doing a 6-9 a.m. show. ... Robert G. Young has been appointed station manager of KSDJ-FM, San Jose, Calif.; he'd been general sales manager there. ... The Sterling Recreation Organization has bought KLYK-FM in Longview, WA, and Ted Taylor, director of marketing of KEDO-FM, will also manage. ... The new station is soft-contemporary FM station. ... Jim Low, for years with WRR-AM in Dallas, will host a big band three-hour show in KERA-FM, Dallas.

* * *

Jimmy Marco, 200 Washington St., Williamson, NC 27892, is looking for progressive or Top 40 work; four years of experience and a first ticket. ... Roger Christian, formerly with KIQJ-FM in Los Angeles, has joined KRTH-FM the city. Jim Miller, program director of the new station, will be doing morning specials each weekend during the summer. The Aug. 24 weekend, for example, featuring one on the "Hot Rod and Motorcycle" featuring the Beach Boys, Jan & Dean, Dick Dale, Ronnie & The Daytonas, and the Shangri-Las. Whoew!

* * *

The lineup at KJR-AM in Seattle now goes: Charlie Brown 5-9 a.m., Joe Kelly 9-noon, music director Gary Shannon noon-3 p.m., Kevin O'Brien 3-6 p.m., "Bather" 6-7 p.m., Steve Kipnis 7-8 p.m., and Sandy Hamilton 1-3 a.m. Steve Nisbett, who'd been doing the 9-noon show, is back doing the morning show on KSWF-AM, Seattle. ... Chuck Holler, writes that he has taken over as program director of KSMO-AM in Ontario, CA. Says the station is "a sleeping giant. Take a look at the coverage map. Until a

(Continued on page 31)

Latin Monterey Fest Plans Latin Night

MONTEREY, Calif. — Chicano jazz rocket Richard Loos of Los Angeles station KBCA-FM will host the closing Latin music session of the Monterey Jazz Festival Sept. 22.

It's the 17th year for the fest and once again Jimmy Lyons is serving as general manager.

Latin Scene

NEW YORK

At 1TR records, a number of artist signings have been announced by label president Phil DeCarlo. New to the label are singer Jose J. Toledo, formerly with Willie Rosario, and the Latin jazz groups, "Los Tres" and "Tres De Moda." Also at 1TR, Cindy Rodriguez' album has been slated for release Sept. 1, along with Kako's new LP. The firm has also signed a distribution agreement with CBS International for distribution rights in South and Central America. Recently joining the label as national promotion manager, Hector Maisonneuve will be coordinating label backing for the new releases.

La Lupa, completing a number of radio and television appearances in Caracas, Venezuela, returns to the studio to complete work on a new album of songs by Curren Alonso. Arrangements for the disk are being handled by Joe Cain, Hector Garde and Pappo Luca. ... Ismael Rivera returns east soon after appearing at the Rio de Janeiro, Lapa, Rio de Janeiro, and San Francisco. ... Raul Moreno making a number of trips to Puerto Rico for promotional efforts behind his single "Quiero Bearte."

RCA Records artist Junior, currently riding high in South America with his single "Perdoname," will be released in the U.S. shortly by Caytronics Records, exclusive RCA distribution. Other Mexican artists appearing on the label include concert dates in Spain and London and television appearances in Mexico and Rio de Janeiro. Junior will be coming here for a special promotional trip Sept. 16-19. Co-authors of the single are Simon Naper Bell and Antonio Morales (Junior).

The first album in a series of "The Latino Rock Projects" has been released by Mercurio Records. The project, with the group, Banderol, has been the first art released with product in the series, upcoming projects include LP's with such acts as Guzman, Vagabond, Child and the Challengers. Banderol is Jose Noguera, Ismael Banderol, Felix Banderol, George Garcia, Junior Garcia, and Herman Cortes.

JIM MELANSON

MIAMI

This reporter spent a week vacationing in San Juan, and was surprised and disappointed to find no dance music available. At Escobar's "The Attic" night club has five music only on weekends. With all the fine hands in PR, and the hotels full of tourists, one wonders why they aren't working.

Bobby's new single is out. "Hero" is on Boriqen and on the same label Lisette is held over at the Club Montmarte, while her new single will be out this week.

The Centro Espanol is doing turn-around business with Luisa Maria Guell (Gem). On the same label, new LPs are due out by Felito Felix, Lulu el Solitario and Causedo.

ART "ARTURO" KAPPER

Booked for the gala Latin Jazz Night program are Flora Purim with Airto and band, Fingers, the Cal Tjader Quintet and a jam set which will bring together Mongo Santamaria, Clark Terry, Dizzy Gillespie, a big band from Japan called the Heesters and several surprise guests.

The jam set will be titled "Invitations on Mexico" and will showcase a variety of percussion instruments played by Santamaria. Mongo was born in Cuba and has worked with Perez Prado, Tito Puente and the Tjader group. His grandfather was an African musician who migrated to Cuba and strongly influenced Mongo's musical tastes.

"Maneca" is, of course, the 1940s jazz classic built around a Latin mode and rhythm which trumpeter Gillespie popularized with a big band in which the late Chano Pozo was starred on drums.

The festival, to be held on the Monterey County Fairgrounds starting Sept. 26, also will feature Latin entertainers including the Rev. Pearly Brown, James Cotton, Sunnyside Slim, Eddie "Cleanhead" Vinson, Big Joe Turner, Bo Diddley, John Lewis, Eddie George, Shearing, Martial Solal, Dillwyn Jones, Richard Richardson and others to be announced.

Billboard SPECIAL SURVEY for Week Ending 9/7/74

Billboard Hot Latin LPs™

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IN TEXAS

This Week	Title—Artist, Label & Number (Distributing Label)	This Week	Title—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ "Canta Disney," Columbia 140-1	9	AUGUSTINE RAMIREZ "25 Years Chante," LP 105
2	FREDIE MARTINEZ "Poco Gold," Freddy PR 1021	10	FREDIE MARTINEZ "La Gorda Zonada," Freddy PR 1014
3	ANGELICA MARIA "Tonto," Sonora Intermedia SI 8005	11	RAMON AVALA "La Nave De Zona," Testiles 2017
4	LOS HUMILDES "Vieja Etapa/Articulante," Fama 518	12	LOS ANGELES NEGROS "A. T. L. United Artists 125
5	SMOKE & THE SUBLINES "100% Smoke," Testes, 3010	13	YOLANDA DEL RIO "Parecemos A Ti," Aranea 3235
6	LUCHA VILLA "Puro Norte Vol. 1," DM 1512	14	LUCHA VILLA "Lo Mejor De Jose A. Juvencio," DM 1626
7	LOS TREMENDOS GAVILANES "Los Tremendos Gavilanes," GZ 1001	15	LOS ANGELES NEGROS "Lo Mejor De," PA 1122

IN NEW YORK

1	LARRY HARLOW "Santana," Fama 00460	9	PELLIN ROORIGUEZ "Quemame Los Ojos," Beringuen ADG 1254
2	TIPIKA 73 "72," Inca SLP 1038	10	EDDIE PALMIERI "Santana," Menga 103 (Cesa)
3	JOE BATTAGLIA "Canta Disney," Mercurio XMS 124	11	PETE RODRIGUEZ "El Pato," Mercurio XMS 00459
4	FANIA ALL STARS "Latino Soul Rock," Fama SLP 00470	12	WILLIE COLON "La Mala," Testes SLP 00444
5	ISMAEL RIVERA "Canta Disney," Fama 1319	13	JOHNNY ZAMOT "Zonada," Mercurio XMS 122
6	LULU JIMACUES "Querido Y Con Sabor," Mercurio XMS 121	14	RAY BARRETO "Indestructible," Fama 456
7	DONNY RIVERA "En Concierto," Velvet LPV 1477	15	EDDIE PALMIERI "Live at Sing Sing Vol. #2," Testa C1321
8	RAUL MARRERO "La Nave Es," Mardi Gras-CM 5102		



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Billboard Hot Soul Singles									
Billboard SPECIAL SURVEY for Week Ending 9/7/74									
<p>Soul Sauce The Family Unit: It Keeps Music Alive, Swinging By LEROY RIBNICK LOS ANGELES—One can easily say that "A family that sings together stays together." One of the reasons that black music is unquestionably altogether and cookin' these days is because of family groups. It's relatively easy to assess the reasons why. But it seems that "Black Unity" is not the first major breakthrough in the entertainment field. But that's not new. There's always been black families together "doin' their thing" and "makin' do," as the elders would explain it, as a unit. The reasons are simple. Survival. Yesterday's families were particularly cognizant of this need. They were also full of natural talent and entertain, as were those who supported them. And as a family, the look and style of the Mills Brothers, and the Will Mastin Trio, starring Sammy Davis Jr., to name a few, were what was happening. Today, the family look is the happening. It is a more youthful look; it is full of extraordinary flair, and it boasts such family names as the Jacksons, the Pointer Sisters, the Tavares, the Sylvers, and many more. They are not only making a lasting impact on the recording field, but have enough of a family reserve at home that it's doubtful we'll see the last of these family affairs anytime soon. And at a time when there are hit family shows like "The Waltons" and "Good Times," and one for the season, called "That's My Mama," television, the recording industry is happy about its blessing in disguise. The television family success has very unobtrusively carried over into the recording industry. It's making money, and nobody turns down a good thing. But more important than these family groups making money for record companies, is there a new reason. (Continued on page 31)</p>									
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<p>This Week Last Week Weeks on Chart **SINE Performance-songs requiring vocal and instrumental support appear this week</p>									
<p>TITLE, ARTIST <small>(Writer) Label B Number (Dot Label) Publisher, Licensee</small></p>									
<p>This Week Last Week Weeks on Chart TITLE, ARTIST <small>(Writer) Label B Number (Dot Label) Publisher, Licensee</small></p>									
<p>1 2 7 CAN'T GET ENOUGH OF YOUR LOVE, BABE—White (C. Jackson, T. Jackson) 2120 (See <i>White</i>, <i>White</i>)</p>									
<p>2 3 8 THEN CAME YOU— Donny Osmond and Somers (D. Osmond, S. Somers) 3629 (See <i>Osmond</i>, <i>Somers</i>)</p>									
<p>3 1 12 FEEL LIKE MAKING LOVE— Roberta Flack (R. Flack) 3055 (Savoy, <i>Flack</i>)</p>									
<p>4 5 8 LIVE IT UP (PART 1)— Ike and Tina Turner (I. Turner, T. Turner) 2161 (See <i>Turner</i>, <i>Turner</i>)</p>									
<p>★ 14 5 15 YOU HAVEN'T DONE NOTHING— (D. Osmond, S. Somers) 3422 (Osmond, S. Somers) (See <i>Osmond</i>, <i>Somers</i>)</p>									
<p>6 4 10 HAND ON IN THERE BABY— Ike and Tina Turner (I. Turner, T. Turner) 2160 (Savoy, <i>Flack</i>)</p>									
<p>★ 12 7 MIDNIGHT FLOWER— Peabo Bryson (P. Bryson) 3067 (Dot, <i>Bryson</i>)</p>									
<p>8 10 7 LET'S PUT IT ALL TOGETHER— Stevie Wonder (S. Wonder) 2160 (Savoy, <i>Flack</i>)</p>									
<p>★ 13 9 DO IT BABY— (P. Bryson, C. Jackson, Tyree) 3424 (Motown)</p>									
<p>10 11 10 FOR THE DOWN STRIKE— Peabo Bryson (P. Bryson, C. Jackson, Tyree) 3425 (Motown)</p>									
<p>11 8 9 NOTHING FROM NOTHING— Billy Preston (B. Preston) 3064 (Savoy, <i>Flack</i>)</p>									
<p>★ 21 7 TELL HER LOVE HAS FELT The Needles (G. Cawthon, V. Wadsworth) 3424 (Motown)</p>									
<p>★ 25 5 SHOUT THOUGHTS— (P. Bryson, C. Jackson, Tyree) 3426 (Motown)</p>									
<p>14 6 15 TELL ME SOMETHING— (D. Osmond, S. Somers) 3427 (Osmond, S. Somers)</p>									
<p>15 7 9 CITY IN THE SKY— Stevie Wonder (S. Wonder) 3065 (Savoy, <i>Flack</i>)</p>									
<p>16 9 10 KALIMBA STORY— Earth, Wind & Fire (E. Wright, R. Wright) 4403 (Columbia, <i>Earth</i>)</p>									
<p>★ 24 6 AIN'T NO LOVE IN THE HEART OF THE CITY— Huey P. Newton (H. P. Newton) 3428 (Savoy, <i>Flack</i>)</p>									
<p>18 20 8 YOU—ME— (D. Osmond, S. Somers) 3429 (Motown)</p>									
<p>19 15 12 KUNG FU— Earth, Wind & Fire (E. Wright, R. Wright) 3429 (Motown)</p>									
<p>20 22 9 YOU'RE THE BEST In Me—Natural Four (D. Osmond, S. Somers) 3430 (Motown)</p>									
<p>21 16 14 MY THANG— James Brown (J. Brown) 3064 (Savoy, <i>Flack</i>)</p>									
<p>23 13 10 THAT'S NOT HOW IT GOES— (D. Osmond, S. Somers) 3431 (Motown)</p>									
<p>23 17 13 HAPPINESS IS JUST AROUND THE BEND— Earth, Wind & Fire (E. Wright, R. Wright) 3432 (Columbia, <i>Earth</i>)</p>									
<p>24 18 19 ROCK THE BOAT— Earth, Wind & Fire (E. Wright, R. Wright) 3433 (Columbia, <i>Earth</i>)</p>									
<p>25 19 12 TIME FOR LIVIN'— Bo & the Family Stone (B. O'Neal) 3434 (Savoy, <i>Flack</i>)</p>									
<p>★ 27 7 IN THE NIGHT— Earth, Wind & Fire (E. Wright, R. Wright) 3435 (Columbia, <i>Earth</i>)</p>									
<p>28 20 8 DON'T CHANGE HORSES— Earth, Wind & Fire (E. Wright, R. Wright) 3436 (Columbia, <i>Earth</i>)</p>									
<p>29 25 9 DON'T KNOCK MY LOVE— Earth, Wind & Fire (E. Wright, R. Wright) 3437 (Columbia, <i>Earth</i>)</p>									
<p>29 27 13 DRINDRUM— Earth, Wind & Fire (E. Wright, R. Wright) 3438 (Columbia, <i>Earth</i>)</p>									
<p>30 26 15 SECRETARY— Earth, Wind & Fire (E. Wright, R. Wright) 3439 (Columbia, <i>Earth</i>)</p>									
<p>★ 37 8 HAPPINESS IS 8— Earth, Wind & Fire (E. Wright, R. Wright) 3440 (Columbia, <i>Earth</i>)</p>									
<p>32 36 11 ON THE COUSE OF GETTING ON— Earth, Wind & Fire (E. Wright, R. Wright) 3441 (Columbia, <i>Earth</i>)</p>									
<p>This Week Last Week Weeks on Chart TITLE, ARTIST <small>(Writer) Label B Number (Dot Label) Publisher, Licensee</small></p>									
<p>1 2 7 ROCK YOUR BABY— George McCrae (G. McCrae) 2120 (Savoy, <i>Flack</i>)</p>									
<p>3 4 38 DOOR TO YOUR HEART— Donny Osmond (D. Osmond) 3428 (Motown)</p>									
<p>5 5 10 FEEL LIKE RHYTHMITE— Earth, Wind & Fire (E. Wright, R. Wright) 3429 (Columbia, <i>Earth</i>)</p>									
<p>6 6 14 LET IT (BE) YOU'S SATISFIED— Earth, Wind & Fire (E. Wright, R. Wright) 3430 (Columbia, <i>Earth</i>)</p>									
<p>7 7 11 THE PIANO PART 1— Earth, Wind & Fire (E. Wright, R. Wright) 3431 (Columbia, <i>Earth</i>)</p>									
<p>8 8 12 ALL STYLIN' OUT— Earth, Wind & Fire (E. Wright, R. Wright) 3432 (Columbia, <i>Earth</i>)</p>									
<p>9 9 14 YOU'RE LIKE A PARADISE— Earth, Wind & Fire (E. Wright, R. Wright) 3433 (Columbia, <i>Earth</i>)</p>									
<p>10 10 16 IT OUT— Earth, Wind & Fire (E. Wright, R. Wright) 3434 (Columbia, <i>Earth</i>)</p>									
<p>11 11 20 SOUL STREET— Earth, Wind & Fire (E. Wright, R. Wright) 3435 (Columbia, <i>Earth</i>)</p>									
<p>12 12 21 FEAR NO EVIL— Earth, Wind & Fire (E. Wright, R. Wright) 3436 (Columbia, <i>Earth</i>)</p>									
<p>13 13 22 FUNKY MUSIC (STUFF)— Earth, Wind & Fire (E. Wright, R. Wright) 3437 (Columbia, <i>Earth</i>)</p>									
<p>14 14 23 TURN ME ON— Earth, Wind & Fire (E. Wright, R. Wright) 3438 (Columbia, <i>Earth</i>)</p>									
<p>15 15 24 FEAR NO EVIL— Earth, Wind & Fire (E. Wright, R. Wright) 3439 (Columbia, <i>Earth</i>)</p>									
<p>16 16 25 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3440 (Columbia, <i>Earth</i>)</p>									
<p>17 17 26 FEAR NO EVIL— Earth, Wind & Fire (E. Wright, R. Wright) 3441 (Columbia, <i>Earth</i>)</p>									
<p>18 18 27 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3442 (Columbia, <i>Earth</i>)</p>									
<p>19 19 28 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3443 (Columbia, <i>Earth</i>)</p>									
<p>20 20 29 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3444 (Columbia, <i>Earth</i>)</p>									
<p>21 21 30 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3445 (Columbia, <i>Earth</i>)</p>									
<p>22 22 31 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3446 (Columbia, <i>Earth</i>)</p>									
<p>23 23 32 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3447 (Columbia, <i>Earth</i>)</p>									
<p>24 24 33 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3448 (Columbia, <i>Earth</i>)</p>									
<p>25 25 34 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3449 (Columbia, <i>Earth</i>)</p>									
<p>26 26 35 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3450 (Columbia, <i>Earth</i>)</p>									
<p>27 27 36 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3451 (Columbia, <i>Earth</i>)</p>									
<p>28 28 37 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3452 (Columbia, <i>Earth</i>)</p>									
<p>29 29 38 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3453 (Columbia, <i>Earth</i>)</p>									
<p>30 30 39 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3454 (Columbia, <i>Earth</i>)</p>									
<p>31 31 40 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3455 (Columbia, <i>Earth</i>)</p>									
<p>32 32 41 LOVE'S GUM— Earth, Wind & Fire (E. Wright, R. Wright) 3456 (Columbia, <i>Earth</i>)</p>									
<p>This Week Last Week Weeks on Chart TITLE, ARTIST <small>(Writer) Label B Number (Dot Label) Publisher, Licensee</small></p>									
<p>1 2 7 ROCK YOUR BABY— George McCrae (G. McCrae) 2120 (Savoy, <i>Flack</i>)</p>									
<p>3 4 38 DOOR TO YOUR HEART— Donny Osmond (D. Osmond) 3428 (Motown)</p>									
<p>5 5 10 FEEL LIKE RHYTHMITE— Earth, Wind & Fire (E. Wright, R. Wright) 3429 (Columbia, <i>Flack</i>)</p>									
<p>6 6 14 LET IT (BE) YOU'S SATISFIED— Earth, Wind & Fire (E. Wright, R. Wright) 3430 (Columbia, <i>Flack</i>)</p>									
<p>7 7 11 THE PIANO PART 1— Earth, Wind & Fire (E. Wright, R. Wright) </p>									

Billboard FM Action

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1	LITTLE FEAT, FEATS. DON'T PAN, I AM	NEW YORK, NY: WNEW-FM; 101.1 FM
2	THE WHO, WHO'S WHO, WHO'S WHO, WHO'S WHO	NEW YORK, NY: WNEW-FM; 101.1 FM
3	THE BRIGHTEST BROS., GIVE IT TO THE PEOPLE, CAPTION	WISN-FM; 106.1 FM
4	RUSH, Mercury, most FM, WZNW-FM, WOAS-FM	WZNW-FM; 106.1 FM
5	MIKE OLDFIELD, NEAREST RIDGE, (incl. part) Wizard, King of WFMU, ASYLUM	WFMU-FM; 101.1 FM
6	HARRY NILSSON, THE PUSSCATS, REAL, NEW YORK, FM, FM, FM, FM, FM	WZNW-FM; 106.1 FM
7	HARRY NILSSON, THE PUSSCATS, REAL, NEW YORK, FM, FM, FM, FM, FM	WZNW-FM; 106.1 FM
8	HARRY NILSSON, THE PUSSCATS, REAL, NEW YORK, FM, FM, FM, FM, FM	WZNW-FM; 106.1 FM
9	HARRY NILSSON, THE PUSSCATS, REAL, NEW YORK, FM, FM, FM, FM, FM	WZNW-FM; 106.1 FM
10	HARRY NILSSON, THE PUSSCATS, REAL, NEW YORK, FM, FM, FM, FM, FM	WZNW-FM; 106.1 FM
11	HARRY NILSSON, THE PUSSCATS, REAL, NEW YORK, FM, FM, FM, FM, FM	WZNW-FM; 106.1 FM
12	HARRY NILSSON, THE PUSSCATS, REAL, NEW YORK, FM, FM, FM, FM, FM	WZNW-FM; 106.1 FM
13	DON EVERLY, SUNSET TOWERS, ODE TO HARRY, (incl. part) FM, FM, FM	WZNW-FM; 106.1 FM
14	JR. WALKER AND THE ALL STARS, ANTHOLOGY, Melodians, WOGL-FM, WZNW-FM	WZNW-FM; 106.1 FM
15	ALICE COOPER, GREATEST HITS, (incl. part) FM, WZNW-FM, WZNW-FM	WZNW-FM; 106.1 FM
16	CARAVAN, THIS IS, (1970) BASIC	WZNW-FM; 106.1 FM
17	CARAVAN AND THE NEW SYMPHONIA, LONDON, WZNW-FM	WZNW-FM; 106.1 FM
18	CENTIPEDE, SEPTIOR ENERGY, RICA, CHOICE, FOUR, FINGER POINTERS, RICA, KAOS	WZNW-FM; 106.1 FM
19	CHAPMAN WHITNEY, STREET WALKERS, REAPER, (in part) WZNW-FM	WZNW-FM; 106.1 FM
20	JIMMY CLIFF, HOUSE OF EVIL, EMI, (in part) WZNW-FM	WZNW-FM; 106.1 FM
21	JIMMY CLIFF, STRUGGLING MAN, ISLAND, WZNW-FM	WZNW-FM; 106.1 FM
22	CREATIVE SOURCE, MIGRATION, SUGAR, RICA, RICA	WZNW-FM; 106.1 FM
23	CROWN HEIGHTS AFFAIR, RICA, RICA	WZNW-FM; 106.1 FM
24	JEFFERY COMAMOR, EMI, WZNW-FM	WZNW-FM; 106.1 FM
25	JUNE ELLINGTON, DUKES BIG BROTHER, FM, FM, FM, FM	WZNW-FM; 106.1 FM
26	PAUL DAVIS, RIDE EM COWBOYS, RICA	WZNW-FM; 106.1 FM
27	BILL EVANS, TOKYO CONCERT, WZNW-FM	WZNW-FM; 106.1 FM
28	ECSTASY, PASSION AND PAIN, RICA, WZNW-FM	WZNW-FM; 106.1 FM
29	EDDIE, AND THE FALCONS, WZNW-FM, (in part) WZNW-FM	WZNW-FM; 106.1 FM
30	FARPORT CONVENTION, FARPORT CONVENTION LIVE, Island, WZNW-FM	WZNW-FM; 106.1 FM
31	HORNMAN FEELS, WHEEL OR WHIRL, SUNSHINE, RICA, FM	WZNW-FM; 106.1 FM
32	RONNIE FOSTER, ON THE AVENUE, RICA, WZNW-FM	WZNW-FM; 106.1 FM
33	DANA GILLESPIE, WEREN'T BORN A MAN, RICA, WZNW-FM	WZNW-FM; 106.1 FM
34	JOHNNY HAMMOND, HIGHER GROUND, CROWN FM	WZNW-FM; 106.1 FM
35	PETER HAMMILL, IN CAMERA, 6M, RICA, WZNW-FM	WZNW-FM; 106.1 FM
36	DON SUGAR CANE HARRIS, I'M ON YOUR CASE, BASE, RICA, WZNW-FM	WZNW-FM; 106.1 FM
37	GENE HARRIS, ASTRO SHIMOL, BLUE, RICA, WZNW-FM	WZNW-FM; 106.1 FM
38	LINDA HARGROVE, BLUE JEAN COUNTRY, RICA, WZNW-FM	WZNW-FM; 106.1 FM
39	JOHN HANCOCK, AROUND THE OBSERVATORY, EMI, WZNW-FM	WZNW-FM; 106.1 FM
40	GLI, SCOTT HERON, THE REVOLUTION WILL NOT BE TELEVISED, Flying Dutchman, RICA, WZNW-FM	WZNW-FM; 106.1 FM
41	HILLBILLY JAZZ, Flying Fish, WZNW-FM	WZNW-FM; 106.1 FM
42	HUDSON BROTHERS, HOLLYWOOD SURF, RICA, WZNW-FM	WZNW-FM; 106.1 FM
43	IRREDEEMABLE, BOOGIE BAND, REAPER, OF, WZNW-FM	WZNW-FM; 106.1 FM
44	MIKE INNES, HOW SWEET TO BE AN IDIOT, U.S.A. (import), WZNW-FM	WZNW-FM; 106.1 FM
45	BOB JENKINS, SINGS, 20th Cent., RICA, WZNW-FM	WZNW-FM; 106.1 FM
46	SAMMY JOHNS, GRC, RICA, WZNW-FM	WZNW-FM; 106.1 FM
47	KANSAS, KANSAS, WZNW-FM	WZNW-FM; 106.1 FM
48	JACK THE LADD, IT'S JACK THE LADD, ELECTRIC, WZNW-FM	WZNW-FM; 106.1 FM
49	DIANA MARCOVITZ, HOUSE OF A DIFFERENT FEAT, Flying Fish, WZNW-FM	WZNW-FM; 106.1 FM
50	Following lists participating stations. Numerals after each specifies selections programmed.	
ATLANTA, GA: WIRAS-FM; Jim Morrison, 8, 9, 10, 12, 14, 15		
AUSTIN, TX: KLRB-FM; Greg Thomas, 1, 2, 3, 4, 5, 6, 9, 14, 15		
BALTIMORE, MD: WJAD-FM; Malcolm Deems, 2, 3, 5, 8, 9, 10, 12, 16		
BIRMINGHAM, AL: WMBB-FM; Jim Morrison, 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 15		
BUFFALO, NY: WYND-FM; John McLean, 1, 2, 3, 5		
BIRMINGHAM, AL: WAZA-FM; Bill Avery, 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 15		
BOSTON, MA: WEEI-FM; Tom Carter, 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 15		
CHICAGO, IL: WEDM-FM; Bill McRae, 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 15		
COMPTON, CALIF.: KIIS-FM; Rick Roberts, 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 15		
DETROIT, MI: WDET-FM; Bob Stecker, 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 15		
EDMONTON, CANADA: FM 103.7, 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 15		
EDMONTON, CANADA: FM 103.7, 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 16		
TEXAS, KTSQ-FM: Jim Nitby, 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 15		
JACKSON, MISS.: WJEF-FM; Don Adcock, 1, 2, 3, 4, 5, 6, 7, 8, 9		
KNOXVILLE, TENN.: WTKY-FM; Tony Yoder, 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 15		
LOS ANGELES, CALIF.: KMET-FM; Shelly Gibson, 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 15		
BARKLEY JAMES HARVEST, EVERYBODY IS EVERYBODY ELSE, Flying Fish, RICA, WZNW-FM; RICHIE, FM, WZNW-FM		
WARRIOR, IPN-FM: TOMMIA, Stax, KALN, KACB		
NEW ORLEANS, LA: WTLU-FM; Brian Meeks, 16		

These are the stations that have been added to the network's regular programming schedule. The stations are ranked in order of number of stations playing the chart. An asterisk appears below stations playing specific LPs.

KENNY O'DELL, Capricorn, WZNW-FM

KEVIN AWAY, JOHNNY KALE, ENO, WFO, JUNE 1, 24, 17, 24, Island, WZNW-FM

TOM BROCK, I LOVE YOU MORE AND MORE, 20th Cent., WZNW-FM

BROWNING, BRYANT, Warner Bros., WZNW-FM

JERRY BUTLER, SWEET SIXTEEN, Mercury, WZNW-FM

CANNONBALL ADDERLEY, PYRAMID, 20th Cent., WZNW-FM

CARAVAN, THIS IS, (1970) BASIC

CARAVAN AND THE NEW SYMPHONIA, LONDON, WZNW-FM

CENTIPEDE, SEPTIOR ENERGY, RICA, WZNW-FM

CHOICE, FOUR, FINGER POINTERS, RICA, KAOS

CHAPMAN WHITNEY, STREET WALKERS, REAPER, (in part) WZNW-FM

JIMMY CLIFF, HOUSE OF EVIL, EMI, (in part) WZNW-FM

JIMMY CLIFF, STRUGGLING MAN, ISLAND, WZNW-FM

CREATIVE SOURCE, MIGRATION, SUGAR, RICA, RICA

CROWN HEIGHTS AFFAIR, RICA, RICA

EDDIE, AND THE FALCONS, WZNW-FM

FARPORT CONVENTION, FARPORT CONVENTION LIVE, Island, WZNW-FM

HORNMAN FEELS, WHEEL OR WHIRL, Sunshiner, RICA, FM

RONNIE FOSTER, ON THE AVENUE, RICA, WZNW-FM

DANA GILLESPIE, WEREN'T BORN A MAN, RICA, WZNW-FM

JOHNNY HAMMOND, HIGHER GROUND, CROWN FM

PETER HAMMILL, IN CAMERA, 6M, RICA, WZNW-FM

DON SUGAR CANE HARRIS, I'M ON YOUR CASE, BASE, RICA, WZNW-FM

GENE HARRIS, ASTRO SHIMOL, Blue, RICA, WZNW-FM

LINDA HARGROVE, BLUE JEAN COUNTRY, RICA, WZNW-FM

JOHN HANCOCK, AROUND THE OBSERVATORY, EMI, WZNW-FM

GLI, SCOTT HERON, THE REVOLUTION WILL NOT BE TELEVISED, Flying Dutchman, RICA, WZNW-FM

HILLBILLY JAZZ, Flying Fish, WZNW-FM

HUDSON BROTHERS, HOLLYWOOD SURF, RICA, WZNW-FM

IRREDEEMABLE, BOOGIE BAND, REAPER, OF, WZNW-FM

MIKE INNES, HOW SWEET TO BE AN IDIOT, U.S.A. (import), WZNW-FM

BOB JENKINS, SINGS, 20th Cent., RICA, WZNW-FM

SAMMY JOHNS, GRC, RICA, WZNW-FM

KANSAS, KANSAS, WZNW-FM

JACK THE LADD, IT'S JACK THE LADD, ELECTRIC, WZNW-FM

DIANA MARCOVITZ, HOUSE OF A DIFFERENT FEAT, Flying Fish, WZNW-FM

Following lists participating stations. Numerals after each specifies selections programmed.

Billboard	Soul LPs	Billboard
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THE WEEK	LAST WEEK	WEBS IN CHART	THE WEEK	LAST WEEK	WEBS IN CHART	TITLE
★ 3	12	THAT HUGGER'S CRAZY	31	33	3	COMIN' FROM ALL ENDS
★ 4	1	MARYING GATE LIVE	32	50	2	MACHINE GUN
★ 5	2	SHIN' TIGHT	33	26	20	MEETING OF THE MINDS
★ 6	4	LIVE IN LONDON	34	36	4	GREATEST HITS
★ 7	11	RAGS TO RICHES	35	37	5	PERFECT ANGEL
★ 8	12	THAT HUNTER	36	40	3	FRIENDS
★ 9	13	DREAMER	37	40	1	FRIENDS
★ 10	14	ROCKY HORROR	38	32	9	MYSTERY TRAVELLER
★ 11	11	ROCKY HORROR	39	31	14	LET'S PUT IT ALL TOGETHER
★ 12	7	DRAMA	40	41	9	FRIENDS
★ 13	15	CLAUDETTE	41	41	9	FRIENDS
★ 14	19	EDDIE AND THE FALCONS	42	48	1	EDDIE AND THE FALCONS
★ 15	21	FARPORT CONVENTION	43	43	6	I AM NOT AFRAID
★ 16	26	BE THANKFUL FOR WHAT YOU GOT	44	34	7	BE THANKFUL FOR WHAT YOU GOT
★ 17	28	SWEET EXORCIST	45	43	6	I AM NOT AFRAID
★ 18	29	ROCK YOUR BABY	46	47	20	PURE SMOKE
★ 19	30	ROCK YOUR BABY	47	47	20	PURE SMOKE
★ 20	31	ROCK YOUR BABY	48	37	1	CITY IN THE SKY
★ 21	32	ROCK YOUR BABY	49	48	1	CITY IN THE SKY
★ 22	33	ROCK YOUR BABY	50	53	1	CITY IN THE SKY
★ 23	34	ROCK YOUR BABY	51	52	3	ANTHONY
★ 24	35	ROCK YOUR BABY	52	52	1	ANTHONY
★ 25	36	ROCK YOUR BABY	53	52	1	ANTHONY
★ 26	37	ROCK YOUR BABY	54	55	4	BLUES 'N SOUL
★ 27	38	ROCK YOUR BABY	55	55	4	BLUES 'N SOUL
★ 28	39	ROCK YOUR BABY	56	55	1	ROCK YOUR BABY
★ 29	40	ROCK YOUR BABY	57	55	1	ROCK YOUR BABY
★ 30	41	ROCK YOUR BABY	58	55	1	ROCK YOUR BABY
★ 31	42	ROCK YOUR BABY	59	55	1	ROCK YOUR BABY
★ 32	43	ROCK YOUR BABY	60	60	2	MOOD, HEART AND SOUL
★ 33	44	ROCK YOUR BABY	61	56	4	PYNE & PLEASURE
★ 34	45	ROCK YOUR BABY	62	46	11	KEEP IT IN THE FAMILY
★ 35	46	ROCK YOUR BABY	63	57	11	KEEP IT IN THE FAMILY
★ 36	47	ROCK YOUR BABY	64	57	11	KEEP IT IN THE FAMILY
★ 37	48	ROCK YOUR BABY	65	57	11	KEEP IT IN THE FAMILY
★ 38	49	ROCK YOUR BABY	66	57	11	KEEP IT IN THE FAMILY
★ 39	50	ROCK YOUR BABY	67	57	11	KEEP IT IN THE FAMILY
★ 40	51	ROCK YOUR BABY	68	57	11	KEEP IT IN THE FAMILY
★ 41	52	ROCK YOUR BABY	69	57	11	KEEP IT IN THE FAMILY
★ 42	53	ROCK YOUR BABY	70	57	11	KEEP IT IN THE FAMILY
★ 43	54	ROCK YOUR BABY	71	57	11	KEEP IT IN THE FAMILY
★ 44	55	ROCK YOUR BABY	72	57	11	KEEP IT IN THE FAMILY
★ 45	56	ROCK YOUR BABY	73	57	11	KEEP IT IN THE FAMILY
★ 46	57	ROCK YOUR BABY	74	57	11	KEEP IT IN THE FAMILY
★ 47	58	ROCK YOUR BABY	75	57	11	KEEP IT IN THE FAMILY
★ 48	59	ROCK YOUR BABY	76	57	11	KEEP IT IN THE FAMILY
★ 49	60	ROCK YOUR BABY	77	57	11	KEEP IT IN THE FAMILY
★ 50	61	ROCK YOUR BABY	78	57	11	KEEP IT IN THE FAMILY
★ 51	62	ROCK YOUR BABY	79	57	11	KEEP IT IN THE FAMILY
★ 52	63	ROCK YOUR BABY	80	57	11	KEEP IT IN THE FAMILY
★ 53	64	ROCK YOUR BABY	81	57	11	KEEP IT IN THE FAMILY
★ 54	65	ROCK YOUR BABY	82	57	11	KEEP IT IN THE FAMILY
★ 55	66	ROCK YOUR BABY	83	57	11	KEEP IT IN THE FAMILY
★ 56	67	ROCK YOUR BABY	84	57	11	KEEP IT IN THE FAMILY
★ 57	68	ROCK YOUR BABY	85	57	11	KEEP IT IN THE FAMILY
★ 58	69	ROCK YOUR BABY	86	57	11	KEEP IT IN THE FAMILY
★ 59	70	ROCK YOUR BABY	87	57	11	KEEP IT IN THE FAMILY
★ 60	71	ROCK YOUR BABY	88	57	11	KEEP IT IN THE FAMILY
★ 61	72	ROCK YOUR BABY	89	57	11	KEEP IT IN THE FAMILY
★ 62	73	ROCK YOUR BABY	90	57	11	KEEP IT IN THE FAMILY
★ 63	74	ROCK YOUR BABY	91	57	11	KEEP IT IN THE FAMILY
★ 64	75	ROCK YOUR BABY	92	57	11	KEEP IT IN THE FAMILY
★ 65	76	ROCK YOUR BABY	93	57	11	KEEP IT IN THE FAMILY
★ 66	77	ROCK YOUR BABY	94	57	11	KEEP IT IN THE FAMILY
★ 67	78	ROCK YOUR BABY	95	57	11	KEEP IT IN THE FAMILY
★ 68	79	ROCK YOUR BABY	96	57	11	KEEP IT IN THE FAMILY
★ 69	80	ROCK YOUR BABY	97	57	11	KEEP IT IN THE FAMILY
★ 70	81	ROCK YOUR BABY	98	57	11	KEEP IT IN THE FAMILY
★ 71	82	ROCK YOUR BABY	99	57	11	KEEP IT IN THE FAMILY
★ 72	83	ROCK YOUR BABY	100	57	11	KEEP IT IN THE FAMILY
★ 73	84	ROCK YOUR BABY	101	57	11	KEEP IT IN THE FAMILY
★ 74	85	ROCK YOUR BABY	102	57	11	KEEP IT IN THE FAMILY
★ 75	86	ROCK YOUR BABY	103	57	11	KEEP IT IN THE FAMILY
★ 76	87	ROCK YOUR BABY	104	57	11	KEEP IT IN THE FAMILY
★ 77	88	ROCK YOUR BABY	105	57	11	KEEP IT IN THE FAMILY
★ 78	89	ROCK YOUR BABY	106	57	11	KEEP IT IN THE FAMILY
★ 79	90	ROCK YOUR BABY	107	57	11	KEEP IT IN THE FAMILY
★ 80	91	ROCK YOUR BABY	108	57	11	KEEP IT IN THE FAMILY
★ 81	92	ROCK YOUR BABY	109	57	11	KEEP IT IN THE FAMILY
★ 82	93	ROCK YOUR BABY	110	57	11	KEEP IT IN THE FAMILY
★ 83	94	ROCK YOUR BABY	111	57	11	KEEP IT IN THE FAMILY
★ 84	95	ROCK YOUR BABY	112	57	11	KEEP IT IN THE FAMILY
★ 85	96	ROCK YOUR BABY	113	57	11	KEEP IT IN THE FAMILY
★ 86	97	ROCK YOUR BABY	114	57	11	KEEP IT IN THE FAMILY
★ 87	98	ROCK YOUR BABY	115	57	11	KEEP IT IN THE FAMILY

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C120.....64

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Easy Listening

Billboard SPECIAL SURVEY for Week Ending 9/7/74

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

TITLE, ARTIST, LABEL & NUMBER (DIST., LABEL) (PUBLISHER, LICENSEE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	COMPANY
1	3	5	Charlie Rich	Epic 20036 (Columbia) (Agen, BMI)	
2	1	8		"I'M LEAVING IT ALL UP TO YOU"	Mercury 63014 (Mercury, BMI)
3	2	11	Roberta Flack	Atlantic 2053 (Mercury, BMI)	
4	13	6	THE LURE MAKIN' LOVE	Mercury 63015 (Mercury, BMI)	
5	7	8	I LOVE YOU, I HONESTLY DO	Mercury 63016 (Mercury, BMI)	
6	6	10	LOVE ISN'T IN PARADISE	Mercury 63017 (Mercury, BMI)	
7	4	10	JOSE MICHEL	Asylum 11041 (Columbia, BMI)	
8	5	10	THEY'RE HAVING MY BABY	Paul Anka: United Artists 454 (Spana, BMI)	
9	9	17	CALL ON ME	Mercury 63018 (Mercury, BMI)	
10	8	8	LOVE IS A LIE	Mercury 63019 (Mercury, BMI)	
11	11	10	LOVE ISN'T IN PARADISE	Mercury 63020 (Mercury, BMI)	
12	12	13	YOU TURNED MY WORLD AROUND	Frank Sinatra: Columbia 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)	
13	15	8	YOU MADE ME LOVE THE WORLD	Mercury 63021 (Mercury, BMI)	
14	7	11	SAVE THE SUNLIGHT	Mercury 63022 (Mercury, BMI)	
15	16	7	YOU CAN'T BE A BEACON (FOR YOUR LIGHT DON'T SHINE)	Mercury 63023 (Mercury, BMI)	
16	17	7	YOU DON'T KNOW WHAT'S GOOD FOR YOU	Mercury 63024 (Mercury, BMI)	
17	18	7	BUS IT IN	Mercury 63025 (Mercury, BMI)	
18	20	5	BYE "CASH"	Credicid, NBC 11437 (Agen, BMI)	
19	21	7	THEN CAME YOU	Mercury 63026 (Mercury, BMI)	
20	22	11	DONNA MARIE AND SPANNERS	Atlantic 3029 (Mighty Three, BMI)	
21	23	15	JOHN DENSER	RCA 6255 (Columbia, BMI)	
22	24	5	GIVE ME A REASON TO BE GONE	John Denver: Columbia 3007 (Mercury, ASCAP)	
23	25	5	WAVES	Mercury 2009: 20th Century 2159 (A Song/Screen/ASCAP)	
24	26	7	I SAW A MAN AND HE DANCED WITH HIS WIFE	Mercury 63027 (Mercury, BMI)	
25	27	7	NOTHING FROM NOTHING	Billy Preston: AAC 154 (Amer/Preston, ASCAP)	
26	28	5	ANOTHER SATURDAY NIGHT	Carl Douglas: AM 102 (Agen, BMI)	
27	29	3	LET'S GET SLOWLY	Mercury 63028 (Mercury, BMI)	
28	30	5	HOLLY GUEDRE	USA 529-W (Shade, ASCAP)	
29	29	5	TIN MAN	Mercury 63029 (Mercury, BMI)	
30	21	7	AMERICA, WOMEN, BOYS	7839 (Mercury, BMI)	
31	22	11	HANDS OUT	Mercury 63030 (Mercury, BMI)	
32	23	11	LOVE IS THE ANSWER	Mercury 63031 (Mercury, BMI)	
33	24	3	STOP AND SMELL THE ROSES	Mac Davis: Columbia 10018 (Screen Gems/Columbia/Sing Parade, BMI)	
34	26	3	THE NIGHT CHICAGO DIED	Peter Lee: Mercury 73492 (Phonogram) (Murray/Calendar, ASCAP)	
35	27	2	GOING LIGHTLY	Warren Beatty: 1309 (Music, CAPAC)	
36	29	3	STEPIN' OUT (GOIN' BOOGIE TONIGHT)	Tony Orlando and Dawn: AM 45-501 (Levine & Brown, BMI)	
37	30	3	YOU CAN TAKE MY LOVE	Mercury 63032 (Mercury, BMI)	
38	31	7	TOUCH ME IN THE MORNING/THE WAY WE WAY	Mercury 63033 (Mercury, BMI)	
39	41	4	WHO DO YOU THINK YOU ARE	Mercury 63034 (Mercury, BMI)	
40	37	4	LET'S PUT IT ALL TOGETHER	Mercury 63035 (Mercury, ASCAP)	
41	42	4	MEET ME ON THE CORNER AT DOWNTOWN J.C.'S	Mercury 63036 (Mercury, BMI)	
42	23	9	THE CATS, FANTASY 72	Prodigy (Sun, BMI)	
43	45	2	WHITE MARBLE COMES IN THE ROOM	Michael Alton: Warner Bros. 7833 (Mercury/H. Morris, ASCAP)	
44	46	3	TRAVELING PRAYER	John Tesh: Columbia 1001015 (Reprise/Higher, ASCAP)	
45	47	2	BOOGIE BANDS AND ONE NIGHT STANDS	Kathy Dutton: Discreet 1210 (Warner Bros.) (Fer/Maternity/Eye, BMI)	
46	48	3	YOUR LOVE SONG	Mercury 63037 (Mercury, BMI)	
47	49	5	WHITE LITTLE BIT OF STANDING	W.H. Stevens: RCA 10012 (Mercury, BMI)	
48	49	2	FOUR STRONG WINDS	Mercury 63038 (Mercury, BMI)	
49	48	3	BEACH BABY	First Class, UK 49022 (London) (Mammoth, BMI)	
50	47	2	LOVE ME FOR A REASON	The Commodores: MGM 14145 (Island, ASCAP)	

Classical

L.A. Philharmonic Meets Its Money & Music Obligations

By DAVE DEXTER JR.



DIRECTOR ON PHONE—Ernest Fleischmann hears some joyous news, perhaps about the LAP's ambitious 1974-75 schedule.

LOS ANGELES—While virtually every American symphony orchestra huffs and puffs seeking financial backing as its season nears, the Los Angeles Philharmonic conducted by Zubin Mehta looks at its nearly \$6 million annual operating budget with a feeling of security.

Seventy percent of the budget is acquired from the Southern California Symphony-Hollywood Bowl Assn.'s earned income. The remainder is derived from contributions.

Fall and winter concerts by the 89 men and 15 women are performed in the Dorothy Chandler Pavilion or the Los Angeles Music Center downtown, a luxurious venue which seats 3,213 and boasts first-rate acoustics.

British-born Ernest Fleischmann, the association's articulate and aggressive executive director, this week revealed the LAP's enviable ambitious 1974-75 schedule, which begins at London's Royal Albert Hall Sept. 4. Nineteen cities will hear Mehta and the orchestra in Europe in 32 concerts, a grueling tour which culminates Oct. 12 at New York's Carnegie Hall in a triple-decker that will mark the start of an annual New York series.

"But that is merely a preview," says Fleischmann. "In California, in November and December, we appear in a dozen concerts throughout the western states. Our regular season in Los Angeles will comprise 72 subscription concerts—up from 40 a few years ago—and we are booked for 50 additional performances throughout Southern California plus 40 concerts for juvenile audiences."

"The children's concerts are supplemented by a docent (teaching) program organized by the Philharmonic's management."

"The children's concerts are supplemented by a docent (teaching) program organized by the Philharmonic's management."

The LAP features a number of prominent virtuosi. Sidney Harth is

concertmaster and a frequent violin soloist. Kurt Rehner, violo; Roger Bobo, bass; Robert Stevens and Anne Diener, flutes; Barbara Winters and David Weiss, oboe; Martin Busbaum, clarinet; Robert Di Vall and Thomas Stevens, trumpets; and William Kraft and Mitch Peters, percussion, are all international young musicians.

Now does the LAP bow to any of the eastern symphonies when it comes to making records. British Decca several times a year sends crews and equipment here to obtain LPs, most of them taped on the UCLA campus in nearby Westwood.

Twenty albums are active in that firm's (London) in the U.S. catalog, in preparation are sessions which will produce additional LPs featuring the music of Beethoven, Bruckner, Rimsky-Korsakoff and Richard Strauss as well as two unique "mix" albums, assorted opera overtures and sidemen's showcase spotting Glenn Dicterow, Michele Zukovsky, Miles Zentner and Thomas Stevens as soloist performers. Wieniawski, Weber, Vivaldi and Haydn.

Recording revenues, of course, help substantially in meeting the LAP's nearly \$6 million operating nut.

Vanguard Supraphon In a Deal

NEW YORK—After a year of negotiations, Vanguard Recording Society and the Czech Label Supraphon have entered into a contractual agreement to make available the Supraphon label in the U.S. via Vanguard's distribution system.

The Supraphon catalog includes such artists as the Czech Philharmonic, the Prague Chamber Orchestra; the Smetana and Janacek Quartets; the Prague Philharmonic, the Suk Trio; and such conductors as Paul Kletsk; Vaclav Talich; Karel Ancerl and Vaclav Neumann. The Czech Philharmonic under Neumann will make a major tour throughout the U.S. this fall.

Vanguard's national sales manager, Harold Lewis, announced the first release of the Supraphon recordings to be issued in September at a cost of \$3.98 per disk. These are Shostakovich Symphony No. 5/Ancerl/Czech Phil; Dvorak Symphony No. 8/Neumann/Czech Phil; Dvorak Concerto in A Minor/Romance/Suk/Ancerl/Czech Phil; Mendelssohn Octet-Smetana and Janacek Quartets; Beethoven Piano Trio in Bb, Op. 97/Suk Trio; and Schubert Piano Trio in Bb, Op. 99/Suk Trio.

Disco Deejays Debut Monthly News Sheet

NEW YORK—The National Assn. of Discothearse Jockeys has launched a monthly news sheet, "The Mating Met," designed to inform its members of musical trends and industry news items.

The sheet, published by Blendie Inc., lists album product deemed suitable for disco airplay and features interviews and articles on industry figures and discotheque happenings.

Top-Price Product Surges in England

By ERVAN SENIOR

(Music Week Classical Editor)

LONDON—Upsurge in sales of top-price classical recordings by all major companies has been a feature of the past 12 months of trading. Since all LPs, whether full-price or at mid-price or budget level, use the same recording material, and expensive new material, large top-price bracket sales mean larger cash inflow and larger unit profit.

EMI Records deputy classical manager John Patric says "Our top-price ASD HMV label is at the moment showing a 28 percent rise over the same period of last year, and the more expensive multiple box sets, which always have high sales with us, are up just over 10 percent."

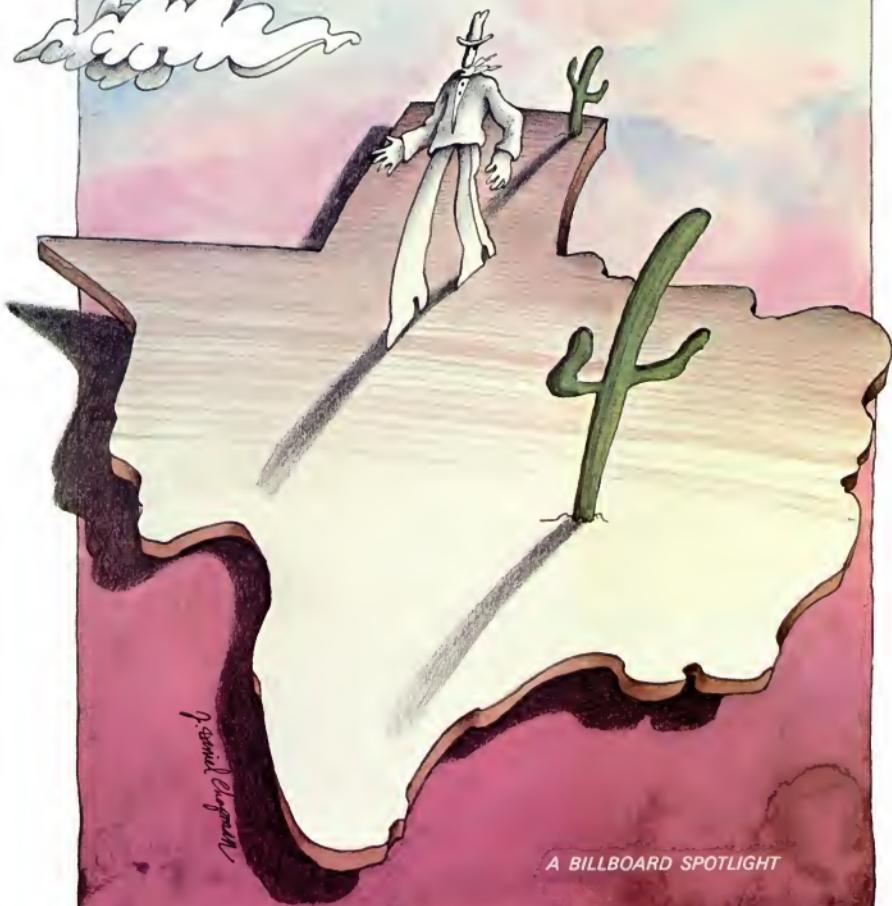
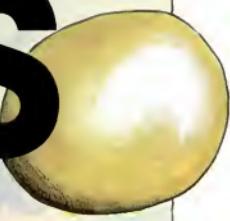
"Excluding the boxes, an overall rise in sales of all our classical labels shows an increasing averaging 14 percent."

"Times of economic stringency," he comments, "always seem to turn more people towards home entertainment, and we have had a number of diners out for a price point could cover the price of a couple of large box sets which last a lot longer and can give home pleasure for years."

Phonogram classical manager Quita Chaves finds the same pattern. "Earlier in the year the three-day week forced us to cut down our

A DIVERSIFIED MUSIC INDUSTRY AS BIG AS ALL OUTDOORS

TEXAS



A BILLBOARD SPOTLIGHT

**Regardless of what Congress says-
C.W. Kendall has not resigned ...**

...HE'S TOO BUSY !



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Dallas, Tex. 75220
214-350-5911

Texas Music: Pride Unsurpassed Anywhere

By BILL WILLIAMS

Texas is, of course, many things. Aside from being a big slice of America, it is the West, and it is the Southwest. It also is the South in many respects, and many insist it is still a nation within itself. It is so sprawling, so diversified, so much of everything that generalizations at once go out the window.

Yet, whether in Dallas or Houston, Waco or Fort Worth, Tyler or Amarillo, San Antonio or Corpus Christi, Panola County or Austin, there is a common denominator: a pride that is unsurpassed anywhere, matched only by its genuine warmth and friendliness.

The grip of a Chicano hand in South Texas is as meaningful as the handshake of a country boy in Abilene. The outward (and inward) feeling of a songwriter in Dallas is as sincere as that of an oil tycoon in Houston.

Texas always tinges with excitement, and each year with the bringing together of what we call a Spotlight on Texas, there are new avenues of that elusive yet always present awareness of the happening of music.

Music is so much a part of Texas that it permeates the hills and plains and valleys. People live and die by it, and swear by it. They dance to it, sing to it, clap hands to it, and absorb it.

Despite its size, there is more creativity per square inch in this marvelous state than perhaps any other anywhere.

There is, as everyone knows, a great deal of money in Texas, from many sources and resources. Yet, almost paradoxically, little of the "big" money has been invested in the music business. However, it's beginning to happen, and it could be the capital that really turns things on.

Dallas and Houston are many on their friend lists in all fields, and music includes many. But there are scores of intervening cities which will match them, or perhaps surpass them, in this regard. The new Dallas-Fort Worth airport has brought the latter city out of its cow-town image, and Austin is about as exciting as anything can be. Waco quietly makes a tremendous noise with its religious heritage, and the Tex-Mex music makes converts of everyone who will take the time to listen and participate. Tyler, one of the most beautiful of all cities anywhere, also takes pride in its sound and rhythm.

Now the main thing on the scene is the film picture, with its musical scoring. It has developed a brand new form of excitement, and outsiders are looking at it with amazement. With a little nudge here and there, it could be astronomical.

Huge structures continue to go up, in all parts of the state, and the great Astrodome won't be the only building to which people will ride. Rock concerts are moving into the baseball stadium for the second year. Willie Nelson's "Picnic" on the fourth of July was a sight to behold.

The operation of a firm such as Showco in Dallas staggers the imagination. So does that of the still-building Summit operation in Houston.

Texas still ranks as the number one consumer spot in America for record-buying. Get a song going in Dallas and Houston, and it's likely you have a hit on your hands. Distribution becomes a major part of this, along with the powerful and influential radio stations of the state.

There is one disconcerting note: not Texans have a way of overcoming adversities. Despite all of that money in Texas, the Dallas Symphony is without enough funds to continue as a year-long orchestra. It hasn't performed now in a couple of months, and it will take about \$1.7 million to get the symphony off the ground next year. So far, even with the help of such greats as Lily Pons and Phyllis Diller, only half of the needed money has been raised. There has been a great deal of talk about the reason, and many prominent musicians have resigned. At this writing, there was no conductor under contract. This, one of the 8th largest symphonies in the nation, can be a great loss to Texas. It needs a rally, and help from everywhere.

This is the only set back music has seen in Texas. The

(Continued on page T-7)

Texas' music diversity clockwise: Fred Piro, Good News Records president, Research Craft general manager Chuck Donnelly and regional marketing manager for Word, Inc., Cy Jackson (from left) talk religious records and tapes at Waco. Bob Grever and Jay Fischer record Latin music at San Antonio. Jim and Vicki with the Texas State Univ. jazz lab band program in Denton. Familiar sign every 4th of July at Austin. A fresh new country star, Johnny Rodriguez, TM Productions' jingle girls recording in Dallas. A new industry, film making, and composer of sound tracks, Eusti Box (left) and Mulberry Square Productions president Joe Camp. Texas' summer long self-celebration at Canyon State Park with musical "Texas," written by Paul Green.



Word, Inc. photo



Paragon Studios photo



North Texas State Univ. photo



Bill Rhee photo



Mulberry Square photo



Grease Bros. photo



Phonogram photo

TM Productions photo





★ FROM DEEP IN OUR HEARTS ★ TO THOSE ★ FROM DEEP IN THE HEART OF... ★



Barry White
Tom Brock
Bob Buelow

Leon Haywood
Patti Dahlstrom

Harriet Schock
Bob Jenkins
Neely Reynolds



Where Their Friends Are!



The Texas Rangers may do some scoring now and then, and the Houston Astros, but most of the most interesting scoring in the state of Texas is done in the recording studios: musical scoring for motion pictures.

At least partly responsible for this is the Texas Film Commission, whose director since last March has been Dianne Booker, a young lady with big ideas.

The commission, in existence since 1971, has brought in an average of 10 to 15 big budget feature films a year, with plenty of music composed for their backgrounds. In addition, some 10 low budget films are done there annually, adding about \$6.8 million per year to the state's economy.

Miss Booker proudly points out that Texas has everything to offer a film crew: oil fields, sheep, Spanish towns, Victorian towers, rugged hills, ranches, etc. And the music part of it, she feels, is just being tapped. "This is only the beginning for the musicians of Texas," she notes. "Documentary and commercial films have been making use of the musicians here for years, and now the feature films are taking hold."

The perfect example of what she says is found in Dallas, where Mulberry Square Productions has done a successful film called "Pecan Farm," which was written by young, talented Joe Camp, and scored by Euel Box. Euel and his wife, Betty, even wrote the Charlie Rich voice track which is in the film.

Camp is one who firmly believes that films are a definite part of the musical growth of Texas. The feature film business is a natural evolution from the industrial films which have been scored in Texas for a number of years, most of them by the same Euel Box. Most of these films, "I guess," were done at Sound Techniques, a studio which is film oriented. It is handled by Skip Fraze, who came out of the Pepper complex.

Even the portions of the film which were recorded in other cities were done by former Texans, and Camp says they could just as easily have been done right in Dallas.

Mulberry Square even started its own distributing company when the major distributors wanted the music rights. Instead, Epic has released an album from the movie, featuring the Charlie Rich song. Everything was recorded on 16 track and then transposed to 35 millimeter.

Box, who was music director at Pam's for 10 years, is no novice at the business. Among his other credits, he scored the Allan Funt film, "What Do You Say To A Naked Lady." He also has scored the last few Clint Eastwood movies. They were filmed in Texas.

Mulberry Square is 10 months old, and a half year old, and the original prospectus was sold to stockholders with two aims: to do television commercial work, and to do family entertainment, movies and television. Dallas has been long known as an inexpensive market, but Camp decided to spend some money and go after quality. By January of its second year of operation, he already had his firm in the black. And an idea which had been festering in his mind for some six years began to take form. He wanted to do a film from a dog's point of view, using an actual animal. But there was no Hollywood response unless it was animated. So Texas was the place to do it all. He found such a dog, one which could express love, fear, pleasure, reaction to situations, and the like. The feeling is the dog's; the people are the props.

Texas Film Industry Growth Sparks Music Scoring Activity

By BILL WILLIAMS



Melinda Wickman photo
Midnight Special crew and also one from La Paz film in Houston surround stage in filming of the Willie Nelson picnic.

Clubs On Upswing Throughout Texas

There are generalizations spoken about the club scene in Texas, with which most seem to agree. The clubs have been there for a long time, dime-theques, and shy away from rock, while that city is heavy in rock concerts. On the other hand, Dallas leans heavily toward the rock clubs. Austin is heavy in clubs, with emphasis on country. All of the other cities and towns can be broken down in this generalized way, but there are always major exceptions.

The most knowledgeable man in this field is C.W. Kendall, who headquarters in Dallas.

A long-time entertainer as both a singer and a comic, he is now entertainment director for a string of clubs and is the president of the company of the Ken Ray Agency, which books acts into clubs around the nation. In fact, this is only a small part of what this remarkable man does.

The talent he handles works everywhere, but he is directing the entertainment at two clubs in Dallas, one in Houston, one in Memphis, and has just taken over for a string of Ramada Inns. Other such moves are in the works now.

Through his agency, Kendall books 32 of his own acts, and others as well. Though most

are based in Dallas, they are sent everywhere, and are kept busy every week of the year. He also is involved in the club business, to complement the club work. He also manages some of the acts, and has placed three with Stax and two with Toro Records.

Kendall also is in the process of doing some producing, forming a production company with Isaac Hayes and Randy Stuart.

Kendall got into the club and agency business at the end of his entertainment career by going to Kodak, Alaska, working there and saving all his money. He first leased a club in Fort Worth with Larry Randall, the leader of the Big Beats. The agency was a spin-off of

the club business, and he now devotes most of his time to the agency, which was formed about 10 years ago. His first act was the Big Beats, and he booked his first club, called The Place Across The Street, in Dallas. The club is called, simply, The Other Place.

Kendall keeps agents on the road, and is building other clubs now. Six are under construction called the Ship's Wheel, and he will have 25 of these by next year, most of them in Texas. Instead of live bands, these smaller clubs will have jukeboxes, with records of the big bands. While they cater to a more mature clientele, the young people are starting

(Continued on page T-15)



Fandangle photo
 'Fandangle' at Albany, Texas is one of the oldest musicals in the state originating in 1929 when Robert N. Niblock's speech class at the University of Texas came up with something different. Texans, of course, are rich in musical heritage. Much of it was inherited from Spain and Mexico. The first music schools within the U.S. boundaries were in Texas missions. The musical talents of Indians was being extolled as early as 1778 and a century later German and French settlers added still more musical flavor.

Pride Unequalled Anywhere

Continued from page T-3

clubs are alive and boozing. The concert halls are filled. Six Flags over Texas has drawn record crowds with its musical performances. The state's musical sons and daughters have returned. New studios are going up and others are being expanded. Something is always happening.

One of the more popular people in Texas is a non-Texan named Russ Regan, the West Coast-based record executive who seems to have given a helping hand to most of the people in the music business in Texas. His name, along with words of praise, is heard everywhere.

Texas, where seldom is heard a discouraging word, is still singing in its almost conservative way, and yet retains its charm and its aggressiveness.

So far as Texas still needs an inward move by a major label to really get things going, Robin Hood Brians is one of these. He says that if a major should locate in Texas, it not only would have all of the obvious advantages which are apparent in these pages, but would stimulate investors, talent and others to get on the bandwagon, and elevate Texas to its proper place in the music world.

Blue Band To Z. Z. Top

Continued from page T-4

of the most distinctive voices in rock, White has broken through with AM hits from time to time, such as "Polk Salad Annie" and "Roosevelt & Ira Lee." He has turned out a number of exceptional albums, has worked on motion pictures such as "Catch My Soul" and has written a number of hit songs for others, including "Rainy Night In Georgia," done by Hank Williams, Jr. as a country hit and by Brook Benton as a pop and soul hit. It is this type of activity that exemplifies the across the board music feeling in Texas.

Another major Texas name is Jerry Jeff Walker. Coming out of Austin, Walker first gained attention as a member of a rock group called Circus Maximus, but it was as a songwriter that he became well known. As a solo performer, he has been categorized as rock, folk and country, and has become a staple of the Austin "cosmic cowboy" scene. He has enjoyed other hits as a performer himself, the most powerful probably being "L.A. Freeway," and has grown into a top club and concert draw.

Michael Murphy is another artist who gained initial fame as a songwriter, through his often covered "Geronimo's Cadillac," a damning indictment on the treatment of Indians who have been years in the country. As a solo performer, Murphy also appeals to rock audiences and, like Walker, plays clubs and concerts on a regular basis throughout the country.

Sam Neely, another Corpus Christie native, gained his first fame with the hit "Loving You Just Crossed My Mind." A talented writer and performer, he has recently scored again with "Sada Take a Lover." Like many of his Texas compatriots, Neely has a strong country flavor in his music but still felt to be primarily rock.

For many years the "Texas Cannonball" is recognized as one of the premier blues guitarists in music. While basically a blues artist, King also appeals strongly to rock audiences and has toured extensively with superstars like Leon Russell. His "Hide A Way" is still considered a classic soul cut.

Perhaps the most commercially successful blues artist operating out of Texas today is the great Bobby "Blue" Bland, originally with Dot, Roxy's Duke-Peacock label and now with ABC (after ABC's purchase of the operation) is consistent in his success. Bland has been appearing in the beginning playing clubs like the Whisky in Los Angeles that are primarily known for white hard rock acts. His reception, both critically and from the audiences, was strong everywhere.

Shawn Phillips, a guitarist and sitarist from Texas, is difficult to categorize. He has not yet reached the stardom many predict for him, but he is always well received critically and at one time a major influence on British folk rock star Donovan.

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Gilley, Rodriguez Spread Fame Of Texas' Country Music Heritage

By BILL WILLIAMS & BOB KIRSCH

As long as most anyone can remember, Texas has been country country. The country music of the state has become legendary, and so have its performers, both of the past and present.

There are the obvious names, of course: Bob Wills, Ernest Tubb, Floyd Tillman, Dale Evans, Stuart Hamblen, Johnny Horton, Roger Miller, Leon McAuliffe, Moon Mullican, Roy Orbison, Buck Owens, Ray Price, Jim Reeves, Tex Ritter, Hank Thompson, Ted Daffan, and more.

There are names such as Jimmy Dean, Al Dexter, Johnny Dolar, Goldie Hill, Waylon Jennings, George Jones, Willie Nelson,

Billy Walker, Charlie Walker, Johnny Rodriguez, Tony Douglas, Lefty Frizzell, Claude Gray, Dewey Groom, Leon Payne, Justin Tubb, and others.

But there are other names, too, who are native Texans. So is Cindy Walker, the great lady of country, singer, dancer and actress, whose grandfather had been a hymn writer in Texas long before her.

Ironically, although the state has produced such raw talent, the history has been one of not being able to keep them down on the farm. Fame and fortune came elsewhere, and Texas could only boast of the various birthplaces. Now that has changed.

There is a going home exodus to Texas, an in-migration of its talent. And with reason. Willie Nelson is back, so is Ray Price, so are Daffan and Tillman, the about-to-retire artists. George Darrow still runs a club in Dallas, named after his old band, and there are even some non-native sons (Charley Pride, for example), who have sought out the Texas plains.

And now, a man named Mickey Gilley is seeing the fruition of his ambitions realized after some 16 years of trying. An "overnight" success when it happened, he was still in Houston where he began. Mickey, though, had already given up on recording. He had tried it on the Minor label, on Dot, on Paula, and finally on Astro, which he owned himself just to get out a record for home-town consumption. And then Playboy came into his life.

He reached back into the past to find "Room Full of Roses," which has been recorded by almost everyone in the business, and went into his own studio (Jones Sound of Houston) to put it down. Actually, "Room Full of Roses" is the flip side. The plug side of the record was to be "She Called Me Baby," another from the archives.

Suddenly, though, the three big country outlets in Houston were playing the "Roses" side, and Gilley couldn't press fast enough to keep up with sales. Cheered but cautious, Gilley made a trip to Nash-

ville, where the record was rejected by all major labels. (Despite being on the Astro label, the record got a "pick" in Billboard).

About that return to Houston, Gilley called old friend Eddie Davis, who had recently moved to the West Coast, pitched it to Playboy Records, and went to work with Kilroy and Joe Rufino. Suddenly Gilley was on top, and promptly followed with a strong album.

Meanwhile, back in Texas, Gilley had bought a club four years ago (the picture of the place is on the back of his new LP), and it has become one of the great showplaces of Texas. With a room that seats more than 2,000, Gilley had been playing there about seven nights a week, and it still showcases country music every night, but with more famous artists coming in. Gilley is too busy on the road himself to spend as much time there as he would like.

Gilley is not unlike a good many Texans who had to struggle to make it all the way up, but there is a uniqueness about him. The same can be said of many others. Willie Nelson has now established his own enterprises in Austin. Ray Price has his horse ranch near Dallas, where he remains close to the earth. Daffan makes his home in Houston, and Tillman is still out there performing and writing, doing his stand-up act at Mikes, "Mickey's Reference No. 1," and "Stirring Around," or "Gotta Get Me Baby Back," or "I Love You So Much It Hurts."

Some months ago, Bob Wills was wheeled into a studio from his Fort Worth home to take part, as best he could, in what was called a final album. It subsequently was presented to the Library of Congress. This member of the Country Music Hall of Fame is a tradition in himself. The inventor of Western Swing, the creator of the Light Crust Doughboys, the man who brought wind and brass instruments back into country music, also made many movies, and did literally thousands of them.

There are Texas companies specializing in country music. One of these is Sunshine Country of Fort Worth, which is two-and-a-half years old and has 11 artists on the roster. Owner-president Bart Barton is determined to make a country label work in Texas. With him are Bill Reagor, vice president, and Carol Byers, the secretary-treasurer. Underway now is an album by John Wells. The firm also has its own stable of writers, including Larry Fager, recognized as one of the best in the business.

There also are the unknowns. Peter Brazz and his group called Hickory are a case in point. There are six in the group, and all of them write, perform and sing. Based in Houston, they are currently purchasing their own studio. They are described by contem-

(Continued on page T-16)

Brians Still Studio King In Tyler and Now Looks to Films

Robin Hood Brians is the miracle worker of Tyler, Texas, who collects mementos from Sherwood Forest, grows roses, and turns out hit records.

First of all, he is what is generally recognized as one of the finest studios not only in the state, but anywhere. He built it all himself, attached to his home. He is recognized as one of the finer producers in the business. He also has a strong publishing company going, and a knack for uncovering talent. But most of his concentration is on the studio, where he records everyone from Tony Douglas to ZZ Top.

He has, among other things, an all new console, a new 16-track machine, an MCI; a new gain brain, a Kepx, a Dynamic Sibilance Controller; new monitor amplifiers with voiced speakers; active traps in the ceiling and walls; a rustic decor which provides a felt covering that's easy on the eyes and offers a great sound. Brians always has been heavily into sound, and he has devised a new drum sound now which gives all sorts of studio freedoms.

All of this is nothing new to the soft-spoken Texan, who has been turning out hits in his studio for a long while. In many cases, he has helped produce them; in others he just lays back and creates.

Remember John Fred's "Judgy in Disuse" of a few years back? It was cut in his studio. So were all of

those early hits of Nat Stuckey and David Houston. So, as noted, have the Z.Z. Top hits for the past four years. "S.Z. Lick" was the first of these, and it was Brians who got them their original deal with London.

Brians, who is a man who likes to talk about these sessions, points out that they were closed. "They are private people, and I respect their privacy," he says. But he makes it abundantly clear that he loves to work with them. "They're totally relaxed in the studio, and they work hard on their sound. They have a definite idea when they come in of what they want, and so they do it all in very few takes. It's all tightly controlled. No one else is in the studio, and there are no hangers on. They're just great people."

Brians worked with the Gibbons for a couple of years, but was not paid for it, until them into a major act, and then lost them. This he regards as one of the tragedies of the record business.

But far more people have stayed, and keep coming back. Tony Douglas not only does his own recording there, but is producing several other artists such as Jim Chesnut and Tony Williamson. Michael Taylor produces Bobby Jenkins there for 20th Century. Joe Douglas has a Sun Fox recording at the Robin Hood Studio in Tyler. So do countless others.

Brians' interests also lie now in a young lady named Jan Hally, whom he looks in as a writer for a year or so ago, but now has recorded her for the Casablanca.

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Austin Bids As Nashville II

Continued from page T-4

group joined the steady flow of musicians moving in from all over the nation. The Lost Highway Band came from Montana, Buckdancer's Choice from Massachusetts, and Uncle Walt's Band and the Dog Sneed Band from the Carolinas.

As Austin's musical colony grew, its local audiences, bolstered by 45,000 young University Texas students, expanded and began to follow their favorite performers such as Allen Damron, Rusty Wier (ABC), Kenneth Threadgill, and Sammy Akied and the Genezislaw Brothers (RCA), already based in Austin, but the enthusiasts increased in amazing numbers to embrace the newcomers.

By far the most important factor at the start of the boom was Eddie Wilson and his appropriately named Armadillo World Headquarters, a funky converted armory which began to lure growing young audiences to hear "name" country artists like Waylon Jennings, Willie Nelson, Tom T. Hall, and Don Kershaw. The Armadillo also was among the first to lend support to talented young local groups who pioneered the Austin scene like Greazy Wheels, Fred and the Firebirds, and Great Scott, which eventually evolved into two of the city's most popular groups, Alvin Crow and the Neon Angels and the Bronco Brothers.

The growing number of local and imported musicians and the expanding audiences also found havens in smaller sympathetic clubs like the Castle, the Cedar Room, the Crystal Club, Soap Creek Saloon, and Shoney's Pizza Parlor.

The dancing audiences grew, too, and the dance bands led by such established musicians as Aubrey London, Billy Bowden, and Bert Rivera, were joined by new groups. The Moods of Country Music, Johnny Lynn and the Country Nu-Notes with Janet Lynn, and Jess Demaine and the Country Music Revue with Mary Margaret Burchette began to pack the traditional local dance halls with growing audiences that overflowed to newly-opened nightclubs.

Jerie Green, a vocalist who appeared on the Grand Ole Opry a few years ago, organized a successful listening dancing band, Plum Nelly, featuring vocal harmonies led by Jerie Jo Jones, moved to the forefront in popularity, and Guich Knock, young co-owner of the nearby ghost town of Luckenbach, became one of three finalists in the recent much-publicized nationwide search for a new "Singing Cowgirl."

Austin's two country music radio stations, KVET and KOKE, continue to grow in popularity. KOKE, FM launched a format of progressive country programming.

Now the commercial aspect is beginning to build. About two years ago, bright energetic young Larry Watkins came along to establish a much-needed booking and management agency, Moon-Hill Management, Inc. The firm, under Watson's guidance and an efficient staff headed by Tommy White, Patti Rickner, and Sherrill Nelson, has grown to include the personal management of Michael Murphy, B. W. Stevenson, Rusty Wier, Asleep at the Wheel, Kenny Threadgill, Steve Fromholz, and Bill and Bonnie Hall. Moon-Hill also books Willis Alan Ramsey, Don Sanders, Buckdancer's Choice, Plum Nelly, Greazy Wheels, Brushy Creek, the Lost Highway Band, Denim, Ace in the Hole, Billy Jim Baker, Cedar Frost, and Dogtinh Violet.

Moon-Hill's publishing arm also expanded, and the firm recently signed a cooperative agreement with the publishing section of Leon Russell's Shelter Records.

Recently Jerry Walker, who grew up in his father's Nashville Music Store, Take Five, moved to Austin with his singer/composer wife, Dee, to establish an agency of his own and to take over the bulk of the management of fast growing Willie Nelson Enterprises.

Willie, himself, has found the Austin musical climate rewarding since moving from Nashville two years ago. He switched to the Atlantic label with a more progressive sound about the same time with good results; he has staged three successful outdoor country music concerts of giant proportions. His manager, Lee Russell, has moved into television production. His performances now command about triple the fees he received two years ago.

Dreams of Austin as a recording center still seem far removed. However, Odyssey Sound, Ltd., boasts a fully-equipped 24-track studio. Jerry Jeff Walker recorded about half of an MCA album there almost two years ago and recently taped another to be released soon. (Meantime, Walker recorded another MCA album before a live outdoor audience in the Austin area.) The tape of Lee Russell's "Austin Show" Odyssey studio also has been used for partial albums and demos by Willie Nelson, Lee Clayton, Steve Fromholz, and Dee Moeller.

Non-country musicians also are using Odyssey with accelerating frequency. Recording albums there recently have been such diverse groups as Sunstar (rock), Techniques (soul), Ewing St. Tapes (country-rock), and the Electromagnetic (jazz). Paul Pender, a composer and producer, and Steve Shuler, feels Austin's reputation as a music center is being enhanced by having albums from various musical forms "coming out of Austin," and he is convinced that this trend is necessary to expand Austin-based markets.

Shunning all studios, Commander Cody and the Lost Planet Airmen long ago found Austin's young audiences so receptive that they recorded their recent Paramount album "Live From Deep in the Heart of Texas" at Armadillo World Headquarters.

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Latin Music Creators Organize And Adopt Seminar Programs

By LUPE SILVA

The leaders of the Spanish language music industry of Texas display a serious willingness to consider potential solutions to a variety of internal industry problems. As part of this, Billboard organized a Latin-Chicano seminar July 23-25 at Corpus Christi's Hotel Plaza. The seminar was born from the effects of current inflationary pressures on this industry to the problems of lack of airplay and distribution encountered in their attempts to penetrate markets outside the state of Texas. Plans were also laid for another seminar, possibly around February or March of next year.

Chicano Groups Blossom

In spite of the vinyl shortage and its attendant headaches for the industry, Chicano groups flourish in Texas. The abundance of quality material produced by these groups result in wider exposure for the Chicano sound through increased airplay and popularity in the dance hall circuit.

Perhaps the biggest influence on the Chicano scene during the past year was *Global Compañia Producciones*' release of the LP "Quince Banda." Festive arrangements by Rudy Guerra and vocals by Jimmy Edwards, the album continues to be the top seller in GCP's catalog. This is according to GCP's A&R Director, Albert Esquivel. The popularity of this production is evidenced by its long duration on the Billboard charts.

Sunny Ozuna, Key-Loc Records, continued his high selling consistency with "El Preferido" and "El Orgullo de Texas." This year, according to Key-Loc Business Manager Johnny Zaragoza, Key-Loc added two new strong Chicano groups: El Rockero and his band, and Luis Ramirez and his Latin Express.

New groups appeared on the scene which promise new directions for the Chicano sound, based on their recent releases and their performance in the dance halls. These would include: The Royal Jesters (GCP), Los Kasinos de Cecilio Garza (Uniko), The Mexican Revolution (El Zarape and Revolution),

Perhaps the biggest problem facing this growing industry is the ever increasing squeeze on production and manufacturing costs, in particular the rise in pressing costs brought

Seminar participants in Corpus Christi. From left: Billboard reporter Lupe Silva, Mike Chevez of KINE-AM, Kingsville; Victor Ortega of KUNO-AM; Fred Aguirre, Roylco Dist.; Johnny Merta, Raza Productions; Arnaldo Ramirez, Jr., Falcon; Bob Grever and Charley Grever, Lado A Records; Arnold Ranienda, Sr., Falcon; Ortega.



Los Bandidos (Freddie), Tortilla Factory (Falcon), La Raza (Raza Productions), Sangrevera (Primero and Bego), and Kris Bravo and his Band (Falcon).

Other groups mentioned such as Augustine Ramirez (El Zarape), Los Unidos (Uniko and El Zarape), Carlos Guzman (Falcon), Carlos Miranda (Falcon), Joe Bravo (El Zarape), and Los Fabulosos (Falcon) continued drawing top crowds at dances and presentations.

There was also new interest generated in pushing the Chicano sound.

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about through the shortage of PVC. "Our pressing costs have increased some 30 percent over the past year or so," says Johnny Gonzales of El Zarape Records. Freddie Martinez, of Freddie Records, stated that his suppliers have raised their prices three or four times within the same period.

The seminar's participants concluded with the closing down of Tanner and Texas' pressing plant in San Antonio around the start of the year. "We had been pressing with them for 25 years," states Arnaldo Ramirez, Sr. of Falcon Records. "Then all of a sudden we were left out in the

(Continued on page T-11)

Latin Distribution Adds PX's Worldwide

By CHARLIE BRITE

Distributors that have so long been closed to the Texas Chicano record manufacturer are beginning to open widely through more publicity and better service, according to Manuel Rangel, Jr., of San Antonio's Rangel Distributors.

Manuel Rangel, Jr., better proof than the recent agreement between Rangel and military post exchanges to provide Latin product to all United States bases. This agreement opened up a virtually untouched market for Texas Latin product.

Rangel Distributors have long been the one larger distributor that prided itself in handling the elusive Tex-Mex music market since the music began emerging on the scene, and now with the music so widely accepted, the company is considering expanding its operations to New Mexico, Arizona, and Colorado.

"It's never been easy to deal with Chicano music," Rangel admits, "but now we are a well respected industry and an integral part of the over-all entertainment scene."

Rangel was instrumental in opening up large discount chains to Chicano music with the help of Western Merchandisers of Amarillo. The late John Bullock felt that a large business

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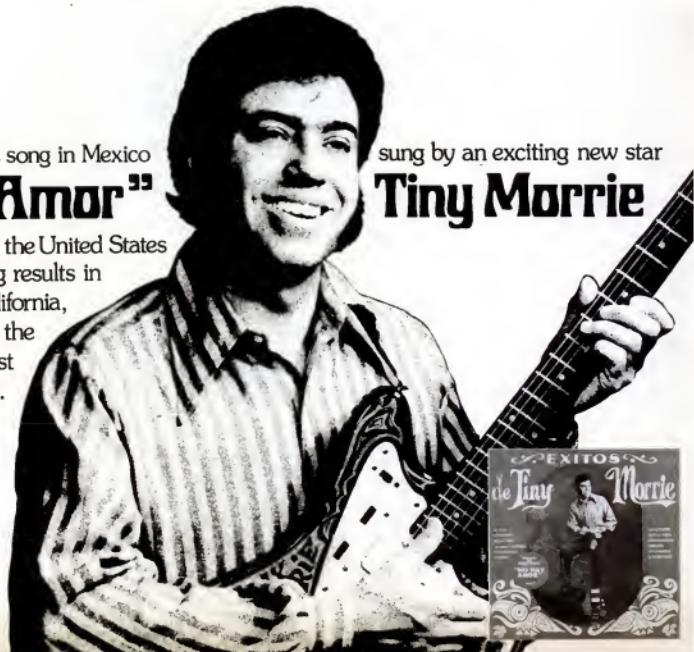
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Latin Seminar Programs

• Continued from page T-10

cold." Marsal Productions, Inc. was faced with the San Antonio plant's shutdown at a time when demand for their Sondrio International label artists, especially Angelica Maria, was increasing in Mexico and the United States.

With the closing down of Tanner and Texas, Houston Records remained as the single major pressing plant in Texas. However, it could not meet the increased demand due to the shortage of PVC. Some Texas labels had to resort to out of state presses. There were also some cutbacks in production. In addition, some major productions were late in being released.

In spite of the rising costs, Texas manufacturers have been forced to raise their prices. There are those who feel that their principal consumer, the lower to middle-class Mexican American, has been badly pinched by the current economic situation. A rise in record prices, according to some, would deter sales of the product. On the other hand, there are those who feel that they have no choice but to raise their prices. Pressing, printing, and other production costs have increased to the point where there is a very slim margin between producer costs and the prices at which records are sold to the distributor.

In polling the individual participants of this seminar, it was felt that price increases were imminent. A major portion of the industry has been considering a raise in price for some time, at least in the price of singles, which could go to \$1.29. This would be in line with recent price increases of English language product. The industry was somewhat cautious of increasing the price of their albums.

The price of Spanish language LPs has been at least a dollar better than English language product for some time in the Texas market. This includes records produced in Mexico by major companies and those produced in Texas. This situation is a throwback to the days when stereo was introduced. English language LPs were price differentiated on the basis of whether the product was mono or stereo. It was felt at that time that the Mexican American consumer could not afford the sophisticated stereo equipment. Furthermore, the struggling Texas labels could not afford to produce stereo LPs due to the smallness of the market and the lack of adequate channel distribution. By the time some major channels were opened, most Texas labels were already producing in stereo. However, no efforts were made to increase the price of Spanish language LPs.

At this time, there is an apparent desire on the part of Texas manufacturers to raise the price of their albums. However, most would prefer to wait for a decision from the major distributors of Mexican product, noting that their prices also lag behind the prices of the English language LPs.

In discussing anti-piracy in Texas, the participants felt there was a need for a stronger state law and for more anti-piracy action on the part of major manufacturers. Al Sanchez, of Hurricane Enterprises, who traveled from neighboring New Mexico to attend the seminar, noted that the New Mexico anti-piracy statute had recently been declared unconstitutional. He urged the Texas manufacturers to work with New Mexico authorities for a new statute, since the bulk of Spanish language product pirated in that state is of Texas origin.

Noting that the Texas statute is a part of civil, rather than criminal law, the participants stressed that most anti-piracy action had to come from the manufacturers themselves. This could prove costly, since prosecution of cases could detract from the day to day operations of the companies. "If the big guys can't do anything about it, what can we do?" queries Arnaldo Ramirez, Sr. of Falcon Records. "We're as helpless as small fish in a big ocean."

As the Texas labels attempt to penetrate markets outside the state of Texas, they are confronted with problems in the areas of promotion and distribution. Progress has been made to some extent in those areas of the Mid-West and Northern States, where Texas farm workers migrate every summer. Attempts are now being made to invade the complicated L.A. market.

Some Texas labels have had distribution outlets in L.A. for some time. Others have been moving in within the past year. And yet others visit the L.A. area periodically with the hopes of boosting their sales. One general problem is that the L.A. market is so large that the typical Texas product over the dominant Spanish language radio stations was not in keeping with the demand for their product in that market. It was noted that touring Texas bands usually draw packed houses when playing L.A. Those companies with offices in L.A. have accomplished more through their marketing efforts rather than through airplay over the major L.A. stations.

The point was made that Texas labels have had an image problem in the L.A. market. Some companies have been able to continue producing material that could fit within any of the various Spanish language music categories. Yet, this material has often been classified as inferior only because it was produced in Texas. Texas labels, it was brought out, have produced such top stars as Cornelio Reyna, Gerardo Reyes, Chelo Silva, and Angelica Maria, among others. Yet, these artists have had to make the break in Mexico before they received their due recognition in the United States.

The most outstanding airplay display of Texas product over the dominant L.A. Spanish radio stations was one of the key topics at the seminar. Participants at this seminar expressed the feeling that their product has gained ample acceptance in the L.A. area. Yet, the airplay given to the Texas sound was felt to be somewhat low.

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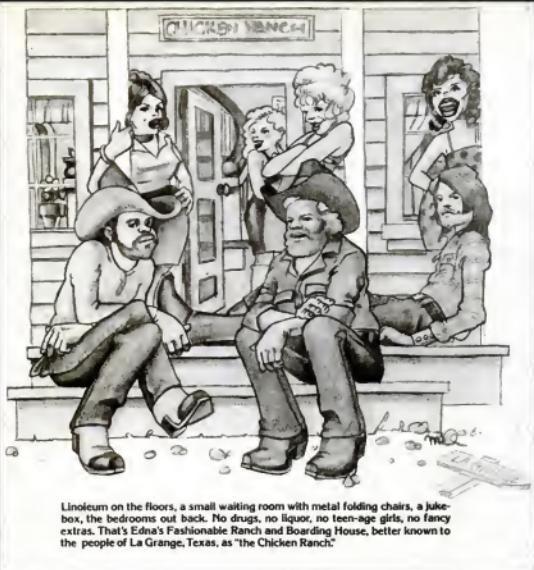
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Latin Label Survey Points Up Vitality

By LUPE SILVA & CHARLIE BRITE

Grever International

Charley Grever and his son, Bob, are a perfect combination. Charley knows the music business in every aspect and tells his son, "You have to be a good example of difference, while Bob is the catalyst—the young dreamer or dreamer that doesn't know what 'you can't do that' means."

Together they have built a strong base in the San Antonio Chicano music market since moving Grever International to that city from New Jersey just a year ago.

No sooner had they unpacked their bags in the Alamo City did they have a hot selling item by Irene Rivas on their Cash label entitled, "Tonto." The song became a popular one in Mexico and abroad. A similar Mexican recording artist has done the song on an album.

Now, while many Texas manufacturers complain about lack of radio airplay outside the Southwest area, the Grevers have found a way to overcome this problem. They simply reverse the strategy. Instead of starting their releases in Texas and hoping for crossover play in Mexico, they start their new songs in Mexico and expect crossover into the United States.

"It's much easier to get a song played in the United States after it has become popular in Mexico, than to get it played in Mexico after U.S. airplay," Bob Grever explains.

The fact that the company holds copyrights to such hit songs as "What A Difference A Day Makes," "Magic Is The Moonlight" and the Latin hit, "Jurame," is proof to the Grevers that music is truly international in scope which has opened up an entirely new door for the company.

While visiting Canada, Bob Grever had heard a hit song entitled "Seasons in the Sun" by Terry Jacks and felt the song was great, even though it broke it in the United States. Grever returned to the U.S. and began translating the Spanish and acquired a Mexican singer to record the song. As a result, the company's "Estopas de mi Vida" by Jorge Duarte has become a big hit in both Mexico and the United States and started a whole new trend in the Latin market.

Just completed is the company's Latin cover version of "Billy, Don't Be A Hero."

"We never do the songs exactly like the English version," the youthful Grever explains. "We always change something in the arrangement to make the song sound a bit different for variety."

In line with this trend, Chicano artist Freddie Martinez re-

corded his own Spanish version of "Hooted On A Feeling" and is getting a wide amount of airplay and sales.

Being trend setters is nothing new to Charley and Bob Grever, and they now see the Latin market as wide open to anyone with enough courage to try something different.

"We have to stop asking why our product is not getting played outside Texas," Charley Grever explains. "Instead we have to ask ourselves why we can't produce records that will be played."

Marsal Productions

Marsal Productions, Inc. has had an exciting year. Largely responsible for this excitement is the success they have obtained with Mexican artist Angelica Maria. Marsal hopes to continue this trend with the star of the year, Irene Rivas, who has been christened "La Novia de Mexico" (The Sweetheart of Mexico), will record an LP in bilingual country style. Several country standards have now been selected for this album, and the star will do them completely in English and then completely in Spanish, according to Morán. Furthermore, the LP will be produced by Marsal in Nashville, utilizing the talents of the heaviest names in Nashville studio musicians.

In addition to Angelica Maria, Marsal's Sonido Internacional label has released their top selling recordings by Irene Rivas and Ramiro Leija. This year the company, which has been christened "La Novia de Mexico" (The Sweetheart of Mexico), will record an LP in bilingual country style. Several country standards have now been selected for this album, and the star will do them completely in English and then completely in Spanish, according to Morán. Furthermore, the LP will be produced by Marsal in Nashville, utilizing the talents of the heaviest names in Nashville studio musicians.

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Other labels in the Marsal family include: Tex-Mex, which has produced several top sellers by Conjunto (accordion-based) artist Ramon Ayala, as well as Magda, Del Rio, Domínguez, and El Toto. Marsal also maintains an office in the Los Angeles area.

Joe P. Martinez is President of Marsal Productions, Inc., headquartered in San Antonio. Mel Moran is in charge of ad&r production, while Chan Elizondo is involved in the sales and distribution operation.

El Zarape Records

At the time of Billboard's Latin Chicano seminar in Corpus Christi, Johnny Gonzales of El Zarape Records was looking forward to the month of August. He was anticipating heavy sales due to the release of his "Best Of" LP series, featuring top selling songs by top groups such as Los Unicos, The Mexican Revolution, etc. During that month, Augustine Ramirez would be recording the 100th El Zarape Album. He was also looking forward to the month of August, the State Fair of Texas, where El Zarape would once again be presenting a minimum of 8 top groups during "Mexico Day." He noted that these presentations have been the past drawn crowds of up to 17,000 persons to this affair sponsored by the State Fair of Texas and handled by Special Events Coordinator Jim Skinner.

Presently, Gonzales is working with Texas Governor Dolph Briscoe and his assistant, Rudy Flores on plans to have some top Conjuntos and Chicano Bands put on a show during the next Texas Prison Rodeo at Huntsville, Texas in October. By the time of the rodeo, El Zarape Records hopes to have their own recording studio. This label's artists have previously recorded their material at such studios as Freddie Martinez studio B, Manny Guerra's Amen Studio, Dallasonic, and Jones Studio of Houston. In addition, Gonzales has started using his own photography in LP jacket covers.

Ever since he began recording in Dallas bedroom in 1963, Gonzales' El Zarape label has sponsored some of the top names in Chicano Music. These include, among many others, Little Joe and The Latinaires, Augustine Ramirez, Los Unicos, The Mexican Revolution, etc. This year, in addition to his group, Gonzales has just signed one group which he feels will do well in the Chicano music field. He has already released two singles by this group and an LP is on the way. The group is called The Mexican Connection and is directed by KOPY AM (Alice, Tex.) disc jockey Joe Cisneros. In the Conjunto field, Gonzales recently signed Los Tremendos Gavilanes to a three year contract. Their second LP was to have been released during the month of August. Los Peppers de Victor Garza have also been signed for El Zarape Records.

Promotions are also a big part of El Zarape Records. Gon-

(continued on page 7-18)

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Brians Tyler Studio King

• Continued from page T-8

blanca label (Warner Bros.), and describes her as "cockney country girl." She is at present, as the Beatles and as country as Tammy Wynette. Her first release, called "Me-ry," was co-written with Jimmy Rabbit, and co-produced by Robin and Randy Fouts, with their R-H-B production company. Both feel she has the ability to go all the way.

Tyler is close enough to Dallas to be blessed with outstanding musicians, and yet far enough to have the isolation which many individuals and groups prefer.

Brians, by the way, does some recording of his own in his spare time, and has had out some singles and LPs.

He would rather have his disc jockey studio and the sounds of today, which he feels have changed drastically. There is less overdubbing, he notes, and more ambience. A lively sound is the result. It lets the instruments speak, and lets the sound happen in the studio.

Brians is always thinking ahead. While he has been actively working in the jingle business for sometime, he now is looking strongly into film scoring, and just might get involved in some motion facilities. But they won't be just averages ones. That's why he's getting into the recording business for some 22 years. It's an angle-trap studio, doing mostly custom work, and doing it successfully. But he is Brians' biggest booster, and they are close friends.

Brians, who flies his own plane to get where he wants in a hurry, rarely looks back. He will talk with some reference about the gold LPs he has had, or the million selling singles, but he would rather talk about the joys of Tyler specifically, and Texas in general.

And he knows whereof he speaks.

Clubs On Upswing

• Continued from page T-6

to flock in. There also are game rooms in the clubs. He also is planning to build some discotheques, adding to his current Old Theater in Dallas.

His is really the only big national agency headquartered in Texas, but he "doesn't limit his acts to the clubs. He also has been getting college dates.

But clubs are his mainstay, and he also is in the process of buying four more established clubs in the U.S. One club, however, has been a success in Texas, where people like to go out to be entertained. One of the big things going in both Houston and Dallas are the apartment clubs: those built directly into apartment complexes primarily for its residents (most of whom are young singles), but which also open up to outsiders. The Village Inn Pizza Parlor of Houston, a large chain, also are big in the club scene. The La Vista, which features jazz acts and blue chip artists, has always been a successful jazz club. The Winchester and the Palace, both in Dallas, feature country artists. The new Mickey Gilley's Club Bonanza's Reitman is considered an outstanding rock club. Houston also has, for concerts, the Coliseum, Jefferson Stadium, the various universities, and Liberty Hall. The Adams Apple chain is coming into Houston. The Sports Page is a popular club, incorporated with the professional Oilers. Babe Navarro is planning a new four-level club in the city, a \$1 million complex using rock headliners.

In Dallas, the Fairmont Hotel is still a leading entertainment spot.

Austin Bids As Nashville II

• Continued from page T-9

groups like Southern Feeling, featuring Angela Strahly and W. C. Clark; the Night Crawlers; Storm, and Conqueror.

Rock music is centered around Mother Earth, a sizable club owned by brothers Steve and Mark Weinstein, where nationally famed Crackerjack was originally featured. Mother Earth hosts bands like Toad, the Rascals, the New York Stamp and Phat Cat, and Bubble Puppy seven nights a week.

One of the most important factors in the Austin scene is the new Texas Opry House, opened a few months ago primarily as a country music club by Wallace Selman, Bronson Evans, and Rick Spence. This luxurious and spacious facility has a capacity of some 1,600 persons for both dancing and concerts. Austin fans often fill it to capacity even to hear local talent, and already the Opry House is gaining a nationwide reputation by bringing in such artists as Roy Orbison, Jennings, Tanya Tucker, Bobby Bare, and Merle Haggard.

Another new club, the Parrish, has equal size and also books artists of national stature on a regular basis, and there is rarely a week when Austin fans aren't treated to from one to three top-rank stars.

Whether the music industry will follow the musicians to Austin remains to be seen, but meantime, the country music fans and the musicians, themselves, are having a ball.

Latin Seminar Programs

• Continued from page T-11

In calling the program directors at KWKW-AM and KALI-AM, the two leading Spanish stations in L.A., Billboard was told that the percentage of Texas music played over these radio stations was in the neighborhood of three or four percent. Pepo Rolon, Program Director for KWKW states that his station's programming is centered around some 40 current Spanish hits. Selections on the play list are based on several factors: radio station's musical quality and direction, and popularity among the station's listeners. He adds that the Texas product has indeed been gaining in popularity and that some airplay, though limited, is given to the Texas sound. At KALI, Program Director Juan Rafael Meonio states that his station's musical aim is to capture the Spanish-speaking 18-35 year old audience. Thus, this station's programming consists mainly of modern sounds, especially Spanish versions of American top 40 hits. He added that those Texas companies who produce Spanish songs are not yet in a position of getting airplay on that station. He agrees that both L.A. major stations play about the same percentage of Texas recordings.

Participants note an image problem. It was felt that those outside the state of Texas seem to have the impression that only one style of music is produced in Texas. Thus, a Chicano or Texas artist may release an album with boleros, ballads, ranchera, or tropical sounds but not all cuts will be listened to simply because he is classified as a Texas artist. Some stated that occasionally a song may be recorded by a Texas artist and not heard in the U.S. until after the song breaks in Mexico. In other cases, the song may have to be recorded by a Mexican group before it receives airplay in the U.S.

The success Texas groups have when they tour the West Coast was cited as an indicator of the wide acceptance of the Texas sound in that area. Texas has for many years been the source of touring musicians, it was noted.

Those Texas companies that have established offices in the L.A. area have a better chance of increasing the amount of airplay for the Texas product. But it was stressed that the situation is not going to change overnight. Thus, the companies' marketing effort in areas other than airplay will have to be strengthened in order to establish a foothold in the L.A. market.

Manuel Rangel, of Rangel Record Distributors, and Bob Snyder of Western Merchandisers, commented during the seminar that Anglo distributors and rack jobbers are becoming more aware of the distinction between the various artists and are displaying this new awareness in their display and promotional plans.

As brought out before, the seminar ended with a note of cooperation and plans to meet again soon. Tentative plans for an industry wide meeting in Houston during the early part of next year have been set.

Even though the industry has experienced some growing pains, magnified due to the decline of the economy, there have been some notable accomplishments during the past year. Marsha and the Maravillas, a disco group for the movie "Married to the Music" and TV Star Angelica Maria, changed her singing style, and produced a high volume seller in the Mexican and U.S. markets. Charley and Bob Grever, of Lado A Records, introduced the song "Tonto" with Irene Rivas. The song was recorded by a host of important stars on the Mexican and U.S. scene. Freddie Martinez, of Freddie Records, and Sunny Ozuna, of Lado B records took part in a Mexico-produced movie, Falcon Records' TV show "Fanfarria Falcon" is now shown over 100 stations in the U.S. and Mexico. Marisol, Queen of Guerra Company President, has recorded in the Chicano scene through their two hit LPs: "The Return of the Latin Breed" and "Mas Latin Breed." These events can only serve as indicators that the Texas Latin Music scene is a progressive scene.

Texas Film Industry

• Continued from page T-6

It can do a 16 or 35mm mix, and does mixing for other production companies. Bill Zimmer's musical capabilities came from a background in the jingle business. Bill Stokes, the president, started with documentaries for the government. Considerable scoring is done by Euel Box and Phil Kelly of Dallas.

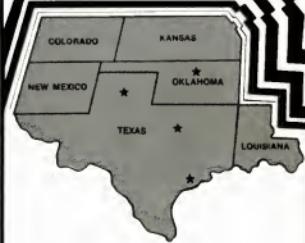
At the January Studio in Dallas, films are being recorded for, among other things, the Atomic Energy Commission. John and Frank Simon do considerable television work, and do considerable jingle work for Century 21 and the Toby Arnold company. The Simons feel that the film industry is just burgeoning in Texas.

Stan Fraze's Sound Techniques is installing a nine code system for film. His studio is so swamped it now is adding personal and extra space, primarily for film work. He feels Dallas has a need for more publishers to keep up with the new and updated studios. Just recently, in cooperation with the Recore Institute of America, Fraze conducted a two-week course on studio operation and engineering, done in cooperation with Gary Taylor.

Even MixMix Audio Products, which has been building portable studios, has a line of theaters called the Master Rooms, sees the move toward film. Both Bill Hall and John Saul, the owners, are former aerospace engineers who built equipment for January Studio in Dallas, Partigo in Arlington, and for others, and now is in the business of upgrading equipment for the film houses, installing several reverbs and the like.

The film industry seems to be well on its way in Texas, and the scoring opportunities believed phenomenal.

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Gilley, Rodriguez Spread Fame

Continued from page T-8

poraries as "clean country," and they're an outstanding group of youngsters struggling for a contract. They were originally "turned on" by Merle Haggard, who have been paying their dues working the Texas dance halls, and now are helping other young groups get started. They worked the Willie Nelson picnic, and have an upcoming date with Marshall Tucker. They've also worked the Mickey Gilley club.

Add to this list the name of the Magic Cowboy Band, now being featured in the new TV show. The group has it, and Meaux is one who recognizes such talent. When the bunch performed at the Willie Nelson Picnic in July, the house went wild. The lead singer, Big John, not only is an outstanding a sound and approach to country music. He even has dancers, and they're tattooed female dancers at that.

Perhaps the most rapidly rising and continuously successful star to come out of Texas in the last decade is 22-year-old country starlet, Linda Rodriguez.

Barely three years ago, Rodriguez was studying drama at Alamo Village in Texas and singing for tourists. A visit by Tom T. Hall resulted in Hall's promise to put him in the band some day, a promise Rodriguez took lightly at the time, thinking Hall "was just being nice to me."

A year and a half later, however, Johnny arrived in Nashville with \$8 hidden in his boot and called Tom T. He was soon playing lead guitar in Hall's band and several months after he had launched his own starborn solo career on Mercury Records.

Growing up in Texas, says Rodriguez, contributed significantly to his desire to make a career for himself in music, particularly country music.

"I grew up in a small country town and my family was poor," he reflects. "I know what struggling is. But I was always around music while I was growing up, and I decided to sing country because that's what I am. My older brother, who has passed away, was a rodeo man and he'd sing a lot of country songs, often in Spanish. That's where I came up with the idea of doing some of my songs half in English and half in Spanish."

As the first major Mexican-American country star, Rodriguez also feels that he owes a lot of thanks to the Latin population of his native state.

"For me," he says, "the Latin audiences in Texas have often made the difference between my playing for a half-filled house and a full house. And in other areas of the Southwest, these audiences have made the difference at times between three-quarters of a house and a full house."

So impressed, in fact, is Rodriguez with the Latin music audience, that he says he is "thinking of cutting an all Spanish LP sometime in the future, primarily for distribution in the Latin countries and in areas of this country with heavy Latin population."

The fact that Texas is a hubbed of all kinds of music at the moment is also important to Rodriguez, and he has several ideas to explain this activity.

"For one thing," he says, "there is a healthy attitude toward music there. The club scene is good, particularly in places like Abilene. And the audiences are good. In these kinds of clubs you can see country, rock and other types of artists working together and the audiences are exposed to the different music and dig it all."

"Another point," he stresses, "is that the press has given a great deal of coverage to Texas' music scene and this has helped to stimulate interest. You may pick up a magazine and see Willie Nelson, Leon Russell and Jerry Jeff Walker in the same picture. Now, a rock fan may know Leon and Jerry but not Willie. But he's seen them in the same picture and he's curious as to who he is with these other guys and pick up on some of their things. The same may be true in reverse for a country fan."

"Finally," he continues, "you get the chance to hear all kinds of music. I like most music and I won't hesitate to put a good song on an LP, whether it's pure country or not or whether I've written it or not. This is why I can do a 'Something' or the Allman Brothers' 'Ramblin' Man.' That's a song that could have been written by Hank Williams. So Texas is a good ground for the future of all kinds of music."

Since he left Texas for Nashville, though he still resides in Texas, Rodriguez, of course, has been one of the major success stories of country music. He has enjoyed half a dozen major chart singles and three top chart LPs, toured around the country, recently played a dramatic role in TV's "Adam 12" series, is planning on a move in the future and is now planning a special show of his own.

"I'm putting together a new show," he says, "with a band and several supporting acts. But I'll still offer a variety show that includes country. Reaching down in the country areas around the country all the time, I'll pick up different artists in different areas. The idea is to find out who the most popular local artists are and use them."

"I'm also going to be playing mainly auditoriums," he adds. "I'll still do a few clubs, of course, but the large auditoriums are what I'm looking at. I really don't believe there is any problem relating to an audience, no matter how big they are, if you have a good show ready. I'd also like to play some areas of the country where country music does not have such a strong foothold, like the Northeast."

Another project Johnny has up his sleeve is a rock LP. "I've always liked rock as well as country," he says. "I really don't feel there is any such thing as country rock. It's one or the other. Now, I do songs like 'Johnny B. Goode,' 'Whole Lotta Shakin' Goin' On' and 'Good Golly Miss Molly' in my show, but I always say, 'now you've heard some country and now you're going to hear some rock.' This part of the show never fails to go over well. I decided to do a rock album. We've got eight songs recorded already and the rest are still in the works rather than simply add a little rock flavor, I'll go all the way."

Besides his TV debut, movie, rock album and other plans, Rodriguez is thinking of several other ideas for the future. "It would be nice to have a crossover hit," he says, "but I'm not going out to try for it. If it happens, great. But if it doesn't, that's okay too. I think one of the biggest mistakes you can make is to try to force the country and pop at the same time. I do think I may have a good chance, however, because I see myself as a lot of young people who might not otherwise come to a country show. And this is also great because it may turn them on to other kinds of country music and other artists."

Despite moves to rock, TV and movies, however, Rodriguez emphasizes he "will still try and reach country audiences most of the time. And I'll also keep trying to reach the Latin audiences. If my name has not been Rodriguez, I might not have moved up north so fast."

He's also been mentioned in a recent article about a concert of Chick Thompson. Some years back, while living in Thomasville, Georgia, Thompson wrote a lot of songs, including the huge hit "Cottonfields." Now living in Dallas, he recalls the past when he worked with such artists as Jerry Reed, Ray Stevens and Jerry Smith. Thompson still writes, but only a part-time basis with his partner, Gwen Boyd. The two of them spend the rest of their time selling cemetery lots. They'd rather be doing that in Dallas than anything else anywhere.

Out of the country music scene, however, in Abilene, he left the Hank Thompson band after a dozen years, to strike out on his own from Texas. Now he's been signed by RCA, but still makes his home in Texas, with his wife and four children.

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A Billboard Spotlight on Texas

SEPTEMBER 7, 1974 BILLBOARD

1

Texas Racks Competitive

By JOHN SIPPEL

The largest in-area of the 50 states is one perimeter where state-based rack jobbing independents can successfully compete against the chain record/tape merchandiser.

In addition to Western Management, another, now oldest and largest of the Texas independents, Larry Rossmann is in his third year of a return to indie operation that sees his new Music Service, Houston, still growing. Rossmann sold out his first rack firm to the now defunct National Tape Distributors in the late sixties.

An independent rack can flourish here beside the likes of established giants like Handlenand and J.L. Marsh, each of whom have major branches here, because the state and surrounding region are relatively populated and offer great potential for a small town where it is not feasible financially to operate a record/tape store.

Sam Marmaduke's Western Merchandisers now has branches in Houston, Dallas and Oklahoma City, out of which six neighboring states are covered. Marmaduke estimates his rack coverage over 500 cumulatively. In addition, he is just getting his feet wet with a five-store chain of his own retail stores, the Hastings Stores. His son, John, is in charge of the new retail operation.

Pat Morgan, who headed Trans World Marketing, Dallas, a short time ago, headed rack operation in Dallas, has formed P.M. Management Corp., Houston, a more horizontal entertainment complex, which includes a rack jobbing wing.

The Morgan rack operation really began with an exclusive contract with the Stop n' Go stores, Houston, which has exploded into his serving most of the neighborhood convenience supermarkets with record and tape product. P.M. racks through 12 states, claiming 808 stores with 50 more under construction. Morgan, a former concert impresario, intends to correlate major concert tours through the area he racks. He intends to sell tickets through his racked outlets. He has found an incentive program for store managers has helped move merchandise through the racks.

Morgan doesn't have a lock on the chain, however. Leo Kane of Records and Reels, Inc., has been racking for five years and has a chain of Stop n' Go stores plus racks in Oklahoma and Kansas. Kane racks most major chains. He also operates a one-stop, Wextex, which he purchased sometime ago. Kane's partner is Jess Wilson.

All Labels Inc., Ft. Worth, headed by Sharp Pulliam, is the state's newest racker. Don Gillespie, veteran record/tape sales executive left Hellcher Bros. of Dallas recently, to partner with Pulliam. Pulliam handles operations, while Gillespie remains in sales. They have about 60 rack outlets thus far.

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Latin Label Survey Points Up Vitality

Continued from page T-14

zales seemed very pleased that Arnulfo Gordo Delgado had booked Juan Antonio (El Remolino) with a big show of artists from Mexico. Juan Antonio is a 15 year old ranchera singer which Gonzales hopes to convert into one of El Zarape's top stars. His latest single, recorded during June in Monterrey, Mexico, is "Cancion de la Banda." The title means "Down the Cruz" and has been doing quite well, according to Gonzales. Gonzales is also booking agent for a group called The Paranas which he brought some seven years ago from Uruguay. This group has played some of the top concert spots on the West Coast. Each player is master of three instruments and the group performs in nine different languages.

Augustine Ramirez and his band continue being the best sellers in the El Zarape catalog. In addition, Gonzales has released a new single by Pedro Lopez and his band, one of the forerunners of the current Chicano sound. A couple of these Pedro Lopez albums have featured his version of several Country and Western standards.

El Zarape is also involved in television productions. "Fiesta Mexicana" is presented over Dallas Channel 11 from 2:30 to 3:00 p.m. on Saturdays, as well as over ten other TV stations nationwide, including Channel 22 in Los Angeles. Currently, Gonzales is working with George Kline, Talent Coordinator for Channel 13 in Dallas, who is producing a pilot for a series which would be shown over some 255 public television stations, including the L.A. area. The show would provide exposure for Chicano bands, as well as Conjunto and Mariachi groups.

Hurricane Enterprises

As the leading distributor of the Texas product in New Mexico, Hurricane Enterprises considers itself a part of the Texas scene. This was Al "Hurricane" Sanchez's reason for participating in the recent Billboard Latin-Chicano seminar in Corpus Christi.

Hurricane Enterprises has its beginnings in a small record shop in Albuquerque some 4 years ago. The firm is now involved not only in record distribution but also in productions, promotions, studio rental, and night club operations in the state of New Mexico. It operates under the direction of Al Hurricane, his brother Tiny Morrie, and their mother Benjie L. Sanchez.

While the firm itself is rather young, the Sanchez brothers are not new to the music business. Al Hurricane formed his band some 20 years ago. At first, the band concentrated mainly on English sounds. But he noted that local radio stations were hesitant to play recordings by local groups and that distribution was difficult to obtain. He then took an interest in traditional Mexican rancheras and soon developed the New Mexico Chicanos. His band, Tiny Morrie's "Los Duenos," now stand to concentrate on composing and singing romantic ballads. Both have now become an influential part of the New Mexico music scene and are expanding their sound into areas such as Texas, Colorado and California.

Songs composed by the Sanchez brothers have gained international acceptance. It was Al Hurricane who first composed and recorded the hit "Sentimiento." This song was picked up by the Mexican group Frankie y Los Matadornes, on Polydor, and was a smash hit in Mexico, Canada, and the U.S. In Conjunto style, it was recorded by Los Duenos and also Los Gavilanes. Tiny Morrie's "Otra Carta Triste" was recorded on the Musart label by Jimmy Santini under the title "Como Te Quiero." It was also an international top seller.

Hurricane's entry into distribution came about when the Sanchez brothers persuaded Albuquerque's major discount stores that the Spanish language product was marketable. Hurricane now has a distribution network of 100 stores in 100 albums in the record department of Belk's Hear. When the manager noted the ease with which those albums were sold, he asked for more. The Sanchezes contacted major distributors outside the state and were soon very much into distribution. Over the past three years, they have made some inroads into convincing the state's rackjobbers to handle the labels which they distribute.

Production is also an important aspect of Hurricane Enterprises. The firm handles such things as tape production, the Tony Aguilar Rodeno, and have agents for such events as the Ringling Bros. Circus, The Ice Capades, and an Elvis Presley presentation a couple of years ago. In the night club scene, Hurricane has just purchased the Far West Club and converted into the largest Chicano night club in Albuquerque.

At present, the Sanchez's main concern is obtaining acceptance for Hurricane artists in markets outside their state. He noted that most of Tiny Morrie's ballads have first made their appearance in New Mexico. The Sanchez brothers' current hit "No Hay Amor" seems to be selling well in California and Texas. Besides Al Hurricane and Tiny Morrie, the Hurricane label also includes their brother Baby Gaby Sanchez and other New Mexico artists.

Falcon Records

Expansion is the key word at Falcon Records during their 25th year of operation. Falcon is proceeding with plans for the installation of four new record presses and hopes to increase this to eight within three to five years. These plans are part of a major move toward having everything related with their record and tape production, manufacture and distribution under one roof.

"We have become tired and disillusioned of going to third parties," stated Arnaldo Ramirez, Sr. "We had been pressing with Tanner and Texas in San Antonio for 25 years and then all of a sudden we found ourselves out in the cold when the plant closed down in the early part of this year." Ramirez cites

the rise in pressing costs and the delays in getting product pressed as two basic reasons for Falcon's entry into pressing operations. There are also plans for installing a jacket and cover printing operation.

Other excitement at Falcon is generated by the series of events in celebration of their 25th anniversary. During the month of August, a Falcon artists caravan toured the state of Texas. The purpose of the caravan, which toured Houston, San Antonio, Dallas, Ft. Worth, Corpus Christi, and McAllen, was to honor Arnaldo Ramirez, Sr. (Mr. Falcon) and Los Alegres de Teran in their long-standing affiliation with Falcon Records.

Based in McAllen Texas, Falcon Records is now comprised of the following labels: Falcon, ARV International, Bego, CR, El Pato, Impacto, and Bronco. The latter three are being combined into the new label RIC. Top artists produced by Falcon include, among others: Mexican Ranchera star Cornelio Reyna (CR), Norteño stars Los Alegres de Teran (Falcon), Chicano star Carlos Guzman (Falcon), and Mexican pop star Jose Jose (ARV International). One of the top sellers for Falcon during the past year was Conjunto star Wally Gonzalez (Falcon) titled "El Cuchi Cuchi."

To promote the line of Falcon artists, the company produces a 30 minute TV show titled "Fanfarria Falcon," which is shown over some 160 TV stations nationwide, including the major markets of Chicago and L.A. The show is hosted by Mr. Falcon and is produced by Falcon's a&r Director Jeanne Le Normand with the facilities of KRGV-TV, Weslaco, Texas. Falcon is also releasing this year a series of LPs titled after the show and featuring the top stars that have appeared in the show.

The show has recently devoted some time to commemorating Los Alegres de Teran in their silver anniversary. The Norteño duo, composed of Tomas Ortiz and Eugenio Abrego, have been together since 1949 and in the span of 25 years have taken the Norteño type of music all over Central and South America as well as North America. To further celebrate their 25th anniversary, Falcon has released a three record album which includes Los Alegres' top hits.

Royal International Corporation is the distribution arm of Falcon Records. It handles sales in the major markets of San Antonio, Los Angeles and Chicago.

In directing the operations of Falcon Records, Ramirez is assisted by his son, Arnaldo Ramirez, Jr. His interest in Chicano music has resulted in signing to the Falcon labels such top Chicano artists as: Carlos Miranda, Tortilla Factory, and Kris Bravo. Also associated with the company are the senior Ramirez brothers Jesus, Jose Maria, and Rafael. The latter

(Continued on page T-22)

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\$20 Million Civic Center Gives El Paso Concert-Theater Focus

By EARL PAIGE

El Paso has a new \$20 million Civic Center complex that finds it taking a different tact in promoting musical activities and no one could be happier about it than Dennis Rumsey, a transplanted New Yorker who is concert manager of the Civic Center. Rumsey, along with Brad Cooper, the center's publicist, point out that people tend to ignore El Paso. "They think it's part of Mexico," said Rumsey in a long telephone interview. But this is all changing and Rumsey sees a parallel with the El Paso area. "Phoenix and other Southwest cities that are now capitalizing on mild year-round climate and freedom from the clutter-chaos of city life."

Basic to the entertainment picture in El Paso is the variety of acts playing in the 500,000 population principally industrial city. Between the Civic Center and the County Coliseum there are at least three rock shows a month. Most are promoted by outside promoters such as Concerts West out of Houston and Fun Productions out of Los Angeles. So far, several acts have been booked for the Civic Center's first annual festival seating (no chairs) and can get in about 9,000. "We've sold out four or five times with rock shows," Rumsey says. Jethro Tull, War and Guess Who have appeared recently. Tickets generally are scaled up to \$6.50 at the highest. On the average, tickets are \$5 advance and \$6 the day of the show. Rumsey says he is delighted at the respect kids have for the center. "You kind of pray that some act won't use too much foul language up there," he says, especially in the early days of the Civic Center.

El Paso has a variety of entertainment with about the only lack being that of Latin concerts, according to Rumsey. After all, over 60 percent of the population is Latin. The city is characterized by a wide span of incomes and lifestyles with the average income probably in the \$5,000 range. The contrast to this is the wide success Rumsey has in selling subscription entertainment. "We've found that people will just pay about any price." A case in point is the package being put together for the Grand Ole Opry, a third edition of the show.

The four show package is Eli Fitzer, Henry Mancini, Glen Campbell and Roy Clark, all appearing with the symphony. Tickets are scaled from \$5.50 to \$10 and Rumsey says sales for the \$10 tickets are going well. The real clinch though is the subscription package for the Civic Center Theater.

David Forest, 25, head of Los Angeles based David Forest Co. Ltd., and subsidiary Fun Productions believes he has discovered the key to concerts in El Paso and this is appealing to the 50 percent Chicano youth population in the Texas city. Of course, the city is not all a Texas town like Dallas or Houston. Maybe it's closest to San Antonio in music taste." He also says Eli Fitzer is "quite far behind." The top record exposure stations in the market are KELP-AM, XEROK-AM (in Juarez) and KINT-AM/FM a simulcast station. "There's no such thing as progressive radio in El Paso."

Forest says his first show at the Civic Center was perfect. "The young Chicanos like English rock and we had Uriah Heep and Judas Priest sell out—9,000. One night, however, May 23rd, fell to 5,000 and I think we see the difference in the lack of appeal to the Chicanos. We had Steve Miller Band, Electric Light Orchestra and James Cotton Band. Our Aug. 3rd date though is just right because we put War, which appeals to the Chicano, with Wet Willie for that southern rock 'n' roll."

Latin Distribution Adds PX's Worldwide

Continued from page T-10

ness could be gathered by one stoppling and rack-jobbing Latin product and led Western Merchandisers down the road to success in this market. At the present time, about 20% of the rack jobbers business in Chicano oriented.

Bob Snyder of Western stresses that his company's success is a result of education of the salesmen handling various accounts. He emphasizes that our individual salesmen be fully aware of the music business so that they can make intelligent suggestions to their accounts concerning what sells in their own particular area."

Both Rangal and Sam Marmaduke, Western Merchandising's president, have been very active in the anti-piracy drive in Texas.

Chicano Groups Blossom

Continued from page T-10

cane sound outside the state of Texas. Top Chicano acts were booked in places such as Florida, Indiana, Ohio, Illinois, Oregon, and San Jose, while the West Coast, particularly the L.A. area, attracted many of the top acts in the Chicano field. In fact, Joe Hernandez of La Familia opened a new center of operations in L.A. Hernandez and his brothers, Tony "The Top," Jimmy, and Porfirio, have been working closely with Cruz Guerrero in opening new channels of distribution in the L.A. area for Hernandez' Buena Sueno label. It is Hernandez' feeling that the presence of Buena Sueno and other Texas labels in the L.A. area prove to be instrumental in increasing the acceptance of the Chicano sound in that market.

Forest says he believes in heavy saturation advertising and spent \$4,500 on the War, Wet Willie concert with 250 spots on XEROX, 284 on KELP and 200 on KINT with the campaign starting three weeks ahead of the date and including time buys from local. He doesn't use print or TV. "I've found out also that El Paso kids don't buy in advance. There's just never been a ticket shortage. Even at 1 o'clock in the afternoon of the show there are plenty of tickets, even if it's a sellout."

Rumsey says his \$100,000 Broadway production package he put together for the Civic Center. He went to New York where he was associated with live theater for 10 years prior to moving to Texas and packaged "Seesaw," Chinese Opera Theater, Marcel Marceau, "Pippin," "Sunshine Boys" and Edward Villella, the latter appearing under the auspices of the New York City Ballet and with the El Paso Symphony. The tickets are \$21.60-\$50. "More than half of our subscription sales are for the \$50 package, which is five shows plus bonus shows."

Overall, the Broadway package for the 2,500 seat theater represents a \$85,000 nut. Rumsey says, but he believes it has the qualities of sustaining the theater in its initial year. "You have to be careful to have a variety of attractions and to have them spaced," he says. He believes many cities book a new facility to the point where it is burned out in the public mind. "You lose promoters. They want security." He also believes that a lot of shows on the road wouldn't work in El Paso. He says the Chinese Opera Theater is risky because it's performed by a company from Taiwan and just not quite El Paso. But it comes in December and will fit with the holiday mood, I believe."

Rumsey says he often acts as a go-between with promoters, especially with MOR acts. Vicki Carr was a cooperative effort between Rumsey and the promoter. Rumsey laughs when talking about Don Canga, who books acts in Juarez across the Rio Grande and kids Rumsey that he should stay out of the booking business. "I think it's a good idea," he says. Crystal Leaf and Star Show both Albuquerque promotion firms.

El Paso was reluctant about getting into a large entertainment thing and it took three votes before the Civic Center project passed. "City fathers realized the problem of having a very few promoters. I have hit some people over the head and told them they're going to be promoters. So far," Rumsey goes on, "we're very lucky and none of the shows on the whole have lost money."

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Latin Label Survey

• *Continued from page T-18*

has composed a number of songs which have had international exposure.

Other key people in the Falcon operation include Jeanne Le Normand, Fred Aguirre, Sales and Promotion, Rudy Banda, Production and Promotion, and Tomas Aguirre, Studio and production.

Freddie Records

Freddie Martinez is deeply committed to the continued growth of Freddie Records. Several highly promising ventures figure into his company's plans for future development. And even though the recent downturn in the economy and its impact on the record industry has hampered some of these plans, Martinez points out that they have not been scratched off the drawing board.

Since Martinez is highly involved in every facet of his company, from performance and production to promotion and distribution, the past year has kept him rather busy. The company has made some valuable inroads into markets outside the state of Texas, especially the Midwest and the West Coast. At the same time, Martinez is also committed to moving his company into the English language market. Yet another step being considered is that of venturing into film production.

Immediate plans for expansion at Freddie Records include the acquisition of 16 track facilities for Freddie's Studio B in Corpus Christi, Texas. A new studio manager, Jim L. Hanes, manager Lee Martinez, have been handling the technical and financial aspects of this acquisition along with Martinez.

Martinez indicated that he is pleased with the acceptance gained by his product in the Chicano market, not only in Texas but in other areas as well. He noted that his records have been selling rather well in the Chicago and Midwest area. His product is now handled by some of the major distributors in areas outside the state of Texas. His latest single, "Prendido A Un Sueno" (Spanish for "hooked on a feeling"), has promise of becoming a top seller in major markets, and particularly in California.

Freddie Records recently released an English language single by Freddie Martinez titled "Today" b/w "Will You Love Me Tomorrow." This is Martinez' entry into the English language scene. In addition to his own recordings in English, Martinez plans to produce other groups as well. The search is on for strong top 40 and Country and Western groups.

Martinez is also concerned with developing young Chicano talent. In addition to Northern and Rockabilly, currently, the Freddie Records catalog includes recordings by new groups such as Los Bandidos, Lennie Salinas, Ram y Henry, and Zavala. Freddie also records Oscar Martinez and his band, as well as Agapito Zuniga y su Conjunto.



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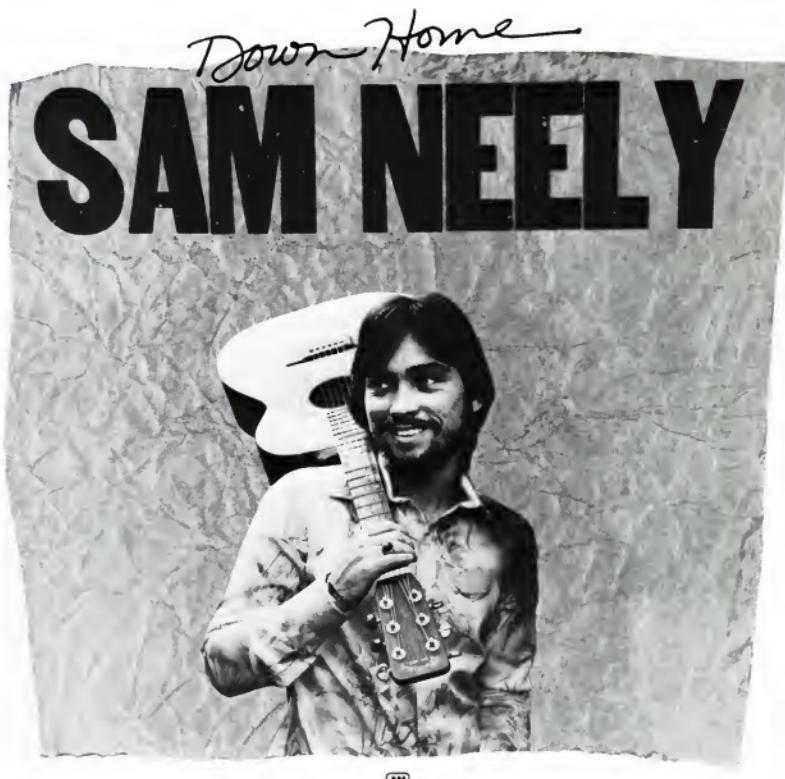
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WELCOME TO TEJAS.

A FAMILY DYNASTY

The Bradleys: Owen and Jerry Compete for the Chartbusters

NASHVILLE—The promotion of Jerry Bradley to vice president for Nashville operations of RICA (Billboard, Aug. 31) creates a family dynasty unprecedent here.

Bradley and his brother, Owen Bradley, now have jurisdiction over (and produce) some of the top names in the country music field.

Owen Bradley, long-time vice president of MCA, has under his production arm such artists as Bill Anderson, Loretta Lynn, Conway Twitty, Brenda Lee, Webb Pierce, Little Jimmy Dickens, Webb Wildkins and Lester Deane. In addition, all of the country artists at MCA and the personnel there are directly responsible to him.

SHEET MUSIC DEAL FIRMED

NASHVILLE—Screen Gems/Comlumbus Publications has concluded negotiations with Al Gallico, Bob Montgomery, Jerry Chesnut and Tom Collins for exclusive sheet music arrangement.

The deal with Gallico involves both Gallico Music Corporation and Screen Gems Music, which have some of the strongest copyrights in the country field.

Frank Hackinson, vice president of the music print division of Columbia Pictures Industries, Inc., also announced exclusive contracts for sheet, folio and educational print rights with Montgomery's House of Gold Music, Chesnut's Paskey Music and Tom Collins' Pi Gems Music.

Monggomery has such copyrights as "Behind Closed Doors," while Chesnut's include "Four in the Morning." Pi Gems has most of the Charley Pride and Ronnie Milsap material.

Lindsey May Miss His Own Tournament

TRINITY, Tex.—The George Lindsey Celebrity Golf Tournament, scheduled here Sept. 28-29, may be held without his hot participation.

Lindsey informs Billboard he probably will have to withdraw because of "Hear Haw" commitments.

The tournament is set for Wednesday and Thursday evenings on the 28th, to benefit the Trinity Memorial Hospital. According to Merv Siegel, who is putting on the concert and tournament, numerous country artists will participate.

Hall of Fame Finalists Named

NASHVILLE—Six finalists have been named for entry into the Country Music Hall of Fame this October. The event will be part of the televised eighth annual CMA Awards Show.

Final nominees are Owen Bradley, Vernon Dalhart, Pee Wee King, Minnie Pearl, Merle Travis and Kitty Wells.

The Hall of Fame was established by the Country Music Assn. for the recognition and honor of noteworthy individuals for outstanding contributions to country music.

At RCA, the elevation of Jerry Bradley creates a somewhat similar situation. He produces directly such artists as Charley Pride, Nat Stuckey, Johnny Russell, Karen Carpenter, the Four Guys and, as head of operations, will continue to expand the roster.

Both RCA and MCA are highly

successful in the country divisions. Rounding out the family, Paty Bradley (daughter of Owen and brother of Jerry) is with BMI, and Harold Bradley (brother of Owen) is a studio engineer. Harold perhaps the most noted here. And Charlie Bradley (another brother of Owen) is an engineer with CBS.

11 Cities on James Tour, But Sonny Will Not Sing

NASHVILLE—CBS has launched its third major promotional tour for an artist in the past year, this time sending Sonny James on a major swing.

Launched in Houston, the tour will take James through Amarillo, Dallas, Little Rock, Atlanta, Cincinnati, Cleveland, Boston, Pittsburgh, Washington, D.C., and Philadelphia.

The tour is a non-performance event. Earlier James had canceled all personal appearances for the balance of the year for rest, on the orders of his doctors. However, this in-

cludes radio interviews, newspaper exposure, and an appearance on the Mike Douglas Show with Marie Osmond, who is produced by James.

The first such CBS tour was set up for Charlie Rich, and the second for Monument's Larry Gatlin. James joined the label more than a year ago and has sold 1.5 million units; this is his first big promotional push. It's in conjunction not only with his overall career, but with his current single and album.

The tour is organized by Gene Ferguson, national promotion manager of country product for the label.

Hawaiian Artist Don Ho

NASHVILLE—Hawaiian artist Don Ho has signed with Mega Records, and will have a country album and single released shortly.

Ho, whose credits are manifold, was produced here by Ken Mansfield at the Ray Stevens Sound Laboratory. Under the arrangement with Mega, Mansfield will continue to produce Ho.

The unique country album contains such standards as "Today I Started Loving You Again," "Born To Lose," and "I'm So Lonesome I Could Cry." It also contains considerable new material.

The single, taken from the LP instant release is "Watch Out Woman," produced by Ken Mansfield.

Ho did his Memphis recording some time ago, but it was not known at the time with which label he would be signed.

One of the leading nightclubs and television acts in the nation, Ho also has had numerous recordings in

the past. This, however, is his first effort at country.

Mansfield, in addition to producing the artist, co-authors one of the songs on the album.

The LP is titled "Home In The Country."

Prophet's Show A Canada Click

NASHVILLE—Ronnie Prophet, back from Canada briefly, was informed that his summer show may be extended into the fall and winter future.

Prophet, who performs here regularly when not on the road, appears one hour each Friday night on CBC, the show originating from Toronto.

Following the taping of his show, Prophet worked before a crowd of 15,000 at the Birmingham (Ala.) Civic Center. Also, played two clubs in the U.S. where he had standing room crowds each night, and is doing the Canadian National Exhibition with Helen Reddy. Two more fair dates are set for him in Canada in the near future.

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New Disk, Pub Firms In Dallas

DALLAS—Producer-instrumentalist Phil Baugh has formed a partnership with Jerry and Maurice Anderson to found a new record label here, A&B Records.

The Andersons are executives of MCA Music, which is also based here. The three have founded their own publishing company, Ten Buck Two Music (BMI).

The first product, a Bob Wills tribute single, will be released around Oct. 1. Plans also are underway for Baugh to produce Debbie & Jan, Bob and Maurice Anderson on the label. Both Baugh and Maurice Anderson will record for the firm.

Baugh recently obtained his release from Tora Records.

The partners also have formed their own distributing company, Ten

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“Home In The Country”

A HOMETOWN PRODUCTION

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DON HO HOT SINGLE FROM “Watch Out Woman” HIS NEW ALBUM...

A HOMETOWN PRODUCTION

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MR 1215



BILLY MIZE GREAT SOUND, GREAT SONG... GREAT NEW SINGLE: “Linda’s Love Stop”

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MR 1216

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Billboard

Hot Country Singles

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Billboard SPECIAL SURVEY for Week Ending 9/7/74

Country

4 Generations Of Speers Sing At Gospel Fest

LAWRENCEBURG, Tenn.—The first annual Speer Homecoming Gospel concert was held here last week, with four generations of the family represented.

Brenton Speer was joined by their sisters, Rossa Neil Powell and Mary Tom Reid, and their families, for several hours of Gospel Music along with the Jake Hess Sound.

John T. Benson, president of Heartwarming Records, used the occasion to present the Speers a plaque honoring them for selling over a half million records since they started with the label five years ago. They also were cited for their contribution to Gospel Music.

The two sisters were members of the group prior to their marriages. Joined by old-timers Harold Lane, they sang from the old convention-style songbooks in an authentic presentation of the past. The family performed a rendition of Dad Speer's 1937 tune, "I Never Shall Forget the Day."

The event was labeled so successful that future Homecomings are planned.

Brock Speer currently is president of the Gospel Music Association.

The fourth generation was represented by Alicia Powell, age five months.

SEPTEMBER 7, 1974

Billboard

This Week	Last Week	Weeks on Chart	Title—Artist (Weeks), Label & Number (Det. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	Title—Artist (Weeks), Label & Number (Det. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	Title—Artist (Weeks), Label & Number (Det. Label) (Publisher, Licensee)				
★	5	8	PLEASE DON'T TELL ME HOW THE STORY ENDS—Reba McEntire (K. Kristoffersen), RCA 5013 (Columbia, BMG)	★	42	6	HONKY TONK ANNEHES— G. Shuler, Q. Oates, RCA 2024 (Blue Grass/Hill & Range, BMG)	★	66	6	YOU CAN SEE IT FROM HERE— Sister Sledge (R. Tops, J. Skaggs, Capitol 2527 (Gold Label, ASG/Philips, BMG)	★	77	6	FOR THE GOOD THINGS— Jack Green (R. Green, S. Green, Columbia, BMG)
2	3	9	DANCE WITH ME (Just One More Time)—Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	36	11	13	MY WIFE'S HOUSE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	★	49	4	WOMAN TO WOMAN— Tanya McRae (D. McRae), Erc 54120 (Mercury, BMG)	★	87	2	LOVE IS LIKE A BUTTERFLY— Dolly Parton (D. Parton, E. McRae), Atlantic 4627 (Shatner, BMG)
★	8	10	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Reba McEntire (R. McEntire, C. Taylor, R. McEntire), RCA 2518 (Mercury, BMG)	38	17	11	DO IT ANYTHING (To Stay With You)— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	39	19	15	BEAT IT IN— Dolly Parton (D. Parton, E. McRae), Atlantic 4627 (Shatner, BMG)	★	67	8	THAT'S LOVE— Dolly Parton (D. Parton, E. McRae), Atlantic 4627 (Shatner, BMG)
4	1	14	THE GRASS IS GREENER (On The Other Side)— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	40	22	14	YOU CAN'T BE A REACON (Of Your Light Don't Shine)— Dolly Parton (D. Parton, E. McRae), Atlantic 4627 (Shatner, BMG)	43	34	14	ANNIE'S SONG— Linda Rabe (D. Rabe), RCA 0250 (Mercury, BMG)	★	72	8	PRETTY PRINCESS CAME TOO LATE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)
6	2	11	OLD MAN FROM THE MOUNTAIN— Linda Rabe (R. McEntire, C. Taylor, R. McEntire), RCA 2500 (Mercury, BMG)	41	33	14	HEAR ME IF YOU TALK IN YOUR SLEEP— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	44	36	11	THAT'S YOU AND ME— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	★	51	12	A FIELD OF YELLOW DAISIES— Charlie Rich (M. Rich), Mercury 74309 (Paramount)
7	9	15	I'LL THINK OF SOMETHING—Reba McEntire (R. McEntire, C. Taylor, R. McEntire), RCA 2518 (Mercury, BMG)	45	33	14	COME ON LET'S DANCE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	46	36	11	THAT'S YOU AND ME— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	★	84	2	BRING BACK MY LOVE TO ME— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)
★	14	8	IT'S A MONSTER'S HOLOCAUST— Reba McEntire (R. McEntire, C. Taylor, R. McEntire), RCA 2518 (Paramount (Records, BMG)	48	34	14	LIKE FIRST TIME KING— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	51	36	11	THAT'S YOU AND ME— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	★	85	5	THE WAY I'M NEEDING YOU— Cet Custer (M. Custer), Enterprise 1623 (Columbia (Records, BMG)
★	16	7	WE LOVED IT AWAY—George Jones & Tammy Wynette (G. Jones, T. Wynette), Columbia 31515 (Columbia (Records, BMG)	52	34	14	AFTER THE FIRE IS GONE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	53	37	3	I SEE THE WANT TO IN YOUR EYES— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	★	80	8	TOUCH ME IN PARADISE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)
10	4	12	THE WANT-YA'S— Foster Huntington (F. Huntington), Capitol 2518 (Foster, BMG)	54	4	GOOD OLD FASHIONED COUNTRY LIFE— Sammy Thompson & Eddie Bauer (S. Thompson, E. Bauer), RCA 3020 (Mercury, BMG)	55	4	TELL TALE SIGNS— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	★	78	8	LEAVE ME ALONE (Baby, Baby, Baby)— Archie Green (A. Green), Capitol 2522 (Archie Green, BMG)		
11	7	11	TALKIN' TO THE WALL— Lynn Anderson (R. Anderson), Columbia 4-4602 (Columbia, BMG)	56	4	COME ON IN AND LET ME LOVE YOU— Linda Rabe (D. Rabe), RCA 72403 (Paramount, BMG)	57	35	14	THE MAN THAT TURNED MY MAMA ON— Sammy Thompson (S. Thompson), RCA 3020 (Mercury, BMG)	★	81	9	ODDS & ENDS (Bills & Picces)— Charlie Rich (C. Rich), Mercury 74309 (Paramount)	
12	15	15	DRINKIN' THINGS— Gary Stewart (G. Stewart), Columbia 31515 (Columbia (Records, BMG)	58	34	14	THE GREAT— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	59	3	HANGIN' ON TO WHAT YOU GOT— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	★	82	6	COUNTDOWN COWBOY— Lynn Anderson (L. Anderson), RCA 3020 (Mercury, BMG)	
13	6	13	AS SOON AS I HAD UP THE PHONE— Lynn Anderson (L. Anderson), Columbia 31515 (Columbia (Records, BMG)	60	34	14	MISSISSIPPI COTTON CHIPIE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	61	5	LET'S TRUCK TOGETHER— Sammy Price (S. Price), RCA 2029 (Sammy Price Music, BMG)	★	95	2	WORKIN' IN THE CAR WASH BLUES— Sammy Price (S. Price), RCA 2029 (Sammy Price Music, BMG)	
★	24	5	I'M A RAMBLIN' MAN— George Jones (G. Jones), Columbia 4-4602 (Columbia, BMG)	62	5	TEN COMMANDMENTS OF LOVE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	63	5	THIS SONG IS DRIVING ME CRAZY— Sammy Price (S. Price), RCA 2029 (Sammy Price Music, BMG)	★	92	2	OLDE DIRT— Dusty Springfield (D. Springfield), Reprise 5055 (Reprise, BMG)		
28	5	6	I LOVE MY FRIEND— Charlie Rich (C. Rich), Columbia 31501 (Columbia, BMG)	64	5	TELL TALE SIGNS— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	65	4	STOP IF YOU LOVE ME— Lynn Anderson (L. Anderson), RCA 3020 (Mercury, BMG)	★	93	2	WELCOME TO THE SUNSHINE (Sweet Baby Jane)— Janet Jackson (J. Jackson), Epic 3014 (Mercury, BMG)		
★	25	7	AM I ESPOSA CON AMOR— Jimmy Dean (G. Jimmy, C. Smith), Columbia 31501 (Columbia (Records, BMG)	66	5	COME ON IN AND LET ME LOVE YOU— Linda Rabe (D. Rabe), RCA 72403 (Paramount, BMG)	67	5	SHAKE IT UP— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	★	94	2	SHI'S NO ORGANIZIN' WOMAN (Ordinary)— Lynn Anderson (L. Anderson), RCA 3020 (Mercury, BMG)		
27	9	11	WHO LEFT THE DOOR TO HELL OPEN— Reba McEntire (R. McEntire), RCA 2518 (Mercury, BMG)	68	5	MISSOURI COTTON CHIPIE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	69	5	WHERE I'D COME FROM— Reba McEntire (R. McEntire), RCA 2518 (Mercury, BMG)	★	95	2	JUNKERS— Janet Jackson (J. Jackson), Epic 3014 (Mercury, BMG)		
30	6	9	HOME FROM HOME— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	70	45	15	DO YOU WANT ME TO DANCE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	71	60	10	WELCOME TO THE SUNSHINE (Sweet Baby Jane)— Janet Jackson (J. Jackson), Epic 3014 (Mercury, BMG)	★	96	2	MONTEGO MARBLE— Merle Kilgore (M. Kilgore), Columbia 31501 (Columbia, BMG)
29	25	6	PLEASE DON'T STOP LOVING ME— Patsy Cline (P. Cline), RCA 1020 (Mercury, BMG)	72	4	DO YOU WANT ME TO DANCE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	73	4	DO YOU WANT ME TO DANCE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	★	97	2	GET TO ME— Edie Baskin (E. Baskin), Detrola 5007 (Columbia, BMG)		
31	23	9	HOUSE OF LOVE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	75	3	MISSISSIPPI COTTON CHIPIE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	76	4	STOP AND SMELL THE ROSES— Merle Kilgore (M. Kilgore), Columbia 31501 (Columbia, BMG)	★	98	2	WALKIN' FOR LUCY— Dolly Parton (D. Parton, E. McRae), Atlantic 4627 (Shatner, BMG)		
32	9	11	KEEP OR LOV'E ME— Johnny Paycheck (J. Paycheck), Columbia 31501 (Columbia (Records, BMG)	77	4	SUNDOWN— George Jones (G. Jones), Columbia 31501 (Columbia, BMG)	78	4	WHERE I'D COME FROM— Reba McEntire (R. McEntire), RCA 2518 (Mercury, BMG)	★	99	100	THE REST OF THE REST OF OUR LOVE— Reba McEntire (R. McEntire), RCA 2518 (Mercury, BMG)		
40	7	7	I'M LEAVING IF (YOU) UP TO YOU— Doris Day (D. Day), MGM 14735 (MGM, BMG)	79	4	DO YOU WANT ME TO DANCE— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	80	4	GIVE ME ONE GOOD REASON— Dusty Springfield (D. Springfield), RCA 10307 (Dusty Springfield, BMG)	★	100	100	WALKIN' FOR LUCY— Dolly Parton (D. Parton, E. McRae), Atlantic 4627 (Shatner, BMG)		
43	6	6	RETRY— Linda Rabe (D. Rabe, C. Taylor, R. Rabe), RCA 72403 (Paramount (Records, BMG)	81	48	14	MARIN' THE BEST OF A MAO FAMILY— Patsy Cline (P. Cline), RCA 1020 (Mercury, BMG)	82	71	7	ROBBIN' ANOTHER COWBOY (C. C. Custer), Enterprise 1623 (Columbia, BMG)	★	100	100	WALKIN' FOR LUCY— Dolly Parton (D. Parton, E. McRae), Atlantic 4627 (Shatner, BMG)
44	6	6	I WISH I HAD LOVED YOU BETTER— Edie Baskin (E. Baskin), New York Times (New York Times (Outlook On) Team, Foster, BMG)	83	67	57	THE REST OF THE REST OF OUR LOVE— Reba McEntire (R. McEntire), RCA 2518 (Mercury, BMG)	84	70	4	FINNE AS WINE— Dolly Parton (D. Parton, E. McRae), Atlantic 4627 (Shatner, BMG)	★	100	100	WALKIN' FOR LUCY— Dolly Parton (D. Parton, E. McRae), Atlantic 4627 (Shatner, BMG)

ON CBS-TV OCT. 14

Cash Hosts CMA Awards Show Before Grand Ole Opry Crowd

NASHVILLE—Johnny Cash again will host the Country Music Assn. Awards Show Oct. 14, to be televised by CBS.

The show, before a live audience at the Grand Ole Opry House, is the 8th annual presentation, and again will be sponsored by Kraft Foods.

Awards will be presented in 10 categories of achievement, including

Entertainer of the Year. There also will be an announcement of the newest member of the CMA Hall of Fame.

Admission to the Awards Show is free to CMA members who have purchased tickets to the group's Anniversary Banquet and Show, to be held five days later.

The show will be produced by Joe

Cates Productions of New York, with Cates as executive producer and Walter C. Miller and Chet Hagan as co-producers. Hagan again will write the show. Co-chairmen are Irving Waugh of WSM and Jack Stapp of Tree International.

The winners, which are known only to the accounting firm, are determined by secret vote of the membership.

Gospel's Dove Awards Nominees Reflect Best In the Business

NASHVILLE—The final nominees for the Gospel Music Assn. Dove Awards have been revealed, with the list including those to be determined the ultimate winners.

These will be announced during the meeting of the GMA during the first week of October here.

In the Best Male Gospel Group category, finalists are: Blackwood Brothers, Imperials, Inspirations, Kingman and Oak Ridge Boys.

Best Mixed Gospel Group: Andrae Crouch & the Disciples, Bill Gaither Trio, Downings, LeFevres, and Special Family.

Gospel Song of the Year: "Because He Lives," "God Gave The Song," "Greater Is He," "Halleluja Square," "Let's Just Praise The Lord," "One Day At A Time," "Releas Me (From My Sin)," "Ten Thousand Years," "Touring That City," "When I Wake Up To Sleep No More."

Best Gospel Record Album: "A Father's Prayer," "Alleluia (A Praise Gathering For Believers)," "Big Love," "Live With The Man With The Music," "Oak Ridge Boys."

Best Male Gospel Vocalist: Duane Allen, James Blackwood Sr., Danny Gaither, Doug Oldham, Jimmy Swaggart.

Best Female Gospel Vocalist: Sue Chenault Dodge, Anne Downing, Gloria Gaither, Jeanne Johnson; Joy McCall.

Country Songwriter Of The Year: Andrae Crouch, Bill Gaither, Kris Kristofferson, Harold Lane, LaVerne Tripp.

Best Gospel Instrumentalist: Tony Brown, Tommy Fairchild, Novie Lister, Henry Slaughter, Jimmy Swaggart.

The first year back the road has not been easy," says Buck Rambo, "but it has been difficult to go to more music places of the music business at once."

The group began booking itself shortly after returning to the road, but were joined last September by Bill Murray, who now handles that phase of the operation.

Dotie Rambo is considered one of the leading writers in the business.

Bob Benson Jr., Bob Benson Sr., Don Butler, George Krich.

Best Graphic Layout and Design of a Gospel Record Album: Bill Barnes, Ken Harding, Charles Hooper, Bob McConnell (2).

Best Gospel Record Album Cover Photo or Cover Art: Mike Borum, Bill Grine (2), Slick Lawson, Hope Powell.

Schools to Ballparks, Rambo Sing For Everyone

NASHVILLE—One year after forming the Rambo Evangelistic Assn., the Rambos have performed at almost every conceivable kind of concert.

The Rambo, long an established act in Gospel music, have been "channeling all energies toward the ministry" of their music.

Beginning at a small church in Hixson, Ala., the group made from 14 to 18 appearances each month. They visited churches, hall-fields, fairs, auditoriums, camp meetings, retreats, quartet conventions, radio and television stations, school houses and amphitheatres.

"The first year back the road has not been easy," says Buck Rambo, "but it has been difficult to go to more music places of the music business at once."

The group began booking itself shortly after returning to the road, but were joined last September by Bill Murray, who now handles that phase of the operation.

Dotie Rambo is considered one of the leading writers in the business.

She feels that the inspiration for writing her songs is part of her ministry. The third member of the group is their daughter, Reba, a multi-talented young lady.

Dewey, Gospeler, Signs With SESAC

NASHVILLE—SESAC has added another "name" gospel writer and publisher to its growing organization here.

Lavy Dewey and Dewey Music, Ltd., have been signed by the performing rights organization according to Jim Black, gospel music coordinator here.

Dewey has written a number of leading gospel songs, including "Hallelujah, Hallelujah," "Save All the Time" and "Because of Yesterday," which is about to be released by Connie Smith on Columbia.

Dewey also is manager of his own family gospel singing group, the Singing Deweys, who work out of this city.

18TH GET-TOGETHER

Vocal Quartets Will Flock South For Annual Convention Oct. 1-6

NASHVILLE—The 18th annual National Quartet Convention, one of the major events of the year in gospel music, will be held here Oct. 1-6 at the Municipal Auditorium.

The convention will begin Tuesday with an Old Timer's Night. This show will feature the original Sons of Song, the original Sunshine Boys, the LeFevre Trio, the Blackwood Brothers and the Speer Family, and former members of their groups.

Don Butler, master of ceremonies, will appear with the Sons of Song; J.D. Sennett, director of the convention, will appear with the Sunshine Boys and the Blackwood Brothers; Jackie Marshall also will appear with the Blackwood Brothers; and Eva Mae, Alphus and Urias Speer will perform. Mary Tom and

Rosa Nell Speer will sing with the Speer Family.

Invitations have been extended to virtually all professional groups in gospel music to appear at the convention, which has been held here for the past few years after a long tenure in Memphis.

Groups already contracted to appear are: Hovie Lister and the Statesmen; Thrasher Brothers; Downings; Blackwood Brothers; Oak Ridge Boys; Jerry and the Singing Goffs; Happy Goodman Family; J.D. Summers; the Stampers; Freda Bell, Wendy Bell and the Sunshiners; Kingman; John Mathews Family; Haze Hess Sound; Segh Brothers and Naomi; London Paris and the Apostles; Couriers; LeFevres; Speer Family; Blue Ridge

Quartet; Blackwood Singers; Hemphill; Kloud Indian Family; Kenny Parker Trio; Higher Ground; Phillips Brothers; Coy Cook and the Preachers; Anderson Singers; Dixie Echo; Hoppe Brothers & Connie; Wally Fisher; Cathedrals; Lester Family; Gateway Boys & Giner; and Bob Wills and The Inspirations.

A highlight of the convention is the Sunday morning worship service. The concluding program is Sunday afternoon with a parade of quartets.

The convention talent contest again will be held on Sunday morning, Oct. 5. Awards for the winners include a recording session at the Jewel Studios and 500 albums from Queen City Album Co., both

Hot Country LPs

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* Star Performer—LP's registering pre-emptive upward progress this week

Title—Artist, Label & S Number (Distributing Label)

THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	7
2	2	6
3	3	9
4	4	13
5	6	72
6	5	12
7	9	9
8	14	24
9	10	21
10	7	26
11	12	15
12	8	25
13	18	14
14	16	5
15	10	10
16	13	8
17	20	8
18	24	5
19	25	1
20	11	11
21	19	14
22	11	21
23	19	14
24	25	2
25	5	1
26	21	10
27	11	35
28	10	27
29	31	4
30	6	26
31	4	3
32	33	3
33	12	12
34	21	11
35	1	1
36	29	8
37	30	8
38	30	1
39	43	1
40	45	1
41	45	4
42	47	8
43	25	5
44	48	2
45	41	7
46	49	3
47	50	10
48	38	10
49	39	7
50	—	1

headquartered in Cincinnati, plus a spotlight on the Parade of Stars show on Saturday night. The talent contest is under the direction of Sonny Simmons.

During the convention, many of the industry related businesses will sponsor either luncheons or a breakfast for the business people. Sponsoring firms this year are SESAC, Heartwarming Records, Word

Records, Blackwood Evangelistic Association, and the Disk Jockey Appreciation Breakfast, hosted by the National Quartet Convention.

All gospel disk jockeys who are pre-registered will be admitted free.

An estimated 25,000-30,000 ticket holders will be sold for the event, either in block sale or on an individual basis. Block sale with preferred seats are sold for \$36.



Tommy Overstreet. "If I Miss You Again Tonight" DOA-17515

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and
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Written By
Ricci Marenco
Charlie Black
Marianne Marenco

Management By
The Jim Halsey Co.
Tulsa, Oklahoma

Word Expansion Worldwide In Religious And Pop As Well

By EARL PAIGE

WACO, Tex.—The agreement signed by ABC to purchase Word, Inc. here comes at a time when the record company has already expanded in several ways. Founded by Jarell McCracken and Marvin Norcross, the company is firmly rooted here in a large facility.

But most sessions are in Los Angeles or Nashville and also in remote places such as Maple Falls, Washington. The partnership with Ralph Carmichael and his Carmichael and Lenzon Music publishing firm spreads to Woodland Hills, California. Rodehaven Co., a giant publishing house in Winona Lake, Indiana, is another important offshoot. Then Canaan and Canaanland Publishing, the Southern gospel empire developed by Norcross, links up with Nashville in a vital way. But just recently the great acts of Myrrh, the contemporary gospel line, has expanded Word, Inc. even further. This has led to the distribution pact with Good News Records, another Los Angeles firm, and developers of "Love Song," one of the hottest-sounding religious-oriented albums of all time. West people claim.

Probably the most notable stage that direct sales, led to the larger secular or pop market outside the Christian bookstore field was the 1972 formation of Myrrh when Word, Inc. was already grossing \$11 million. Up until then, McCracken had already expanded to record clubs, acquired Sacred Records, a major competitor, developed the publishing arm, Canaanland, and expanded Word and Canaan as labels. Word is sorted rather than gospel, and has included pop names for years such as Anita Bryant, Dale Evans, Burl Ives, Pat Boone, Jim Rogers and Norma Zimmer (the Lawrence Welk show) and Wayne Newton. Canaan, which many point to as a most profitable division, is led by its own field with such acts as Happy Goodman, Blue Ridge Quartet, Florida Boys, Thrasher Brothers, LeFevres and many more. But it has been Myrrh and the direction of such people as music director Kurt Kaiser and a chief Billy Ray Harris that has catapulted Word, Inc. into the major music scene.

Two areas are significant. Myrrh has moved into truly pop music via affiliations such as with Good News but most importantly via its own development of acts such as Barry McGuire. The previous move to straight country via Myrrh is now heightened by the signing of Ray Price.

Myrrh is also into black gospel now. McGuire, of course has a long history in rock 'n' roll and works with Larry Knechtel, former keyboard player with Bread and a Los Angeles session man. Knechtel has this year farmed in Washington state and has rented a mobile studio for the new album.

The movement into black gospel has several facets. Word itself as a label has such acts as Willis Dorsey and the Ladies of Song. These are traditional gospel acts and there is a distinct difference in style and sound from the new black gospel acts on Myrrh such as Beautiful Zion Choir and Eddie Robinson. Now Myrrh has just signed Henry Jackson formerly on the Gospel Truth Tax subsidiary label. As dramatic evidence of Myrrh's move into

black gospel, promotion chief Darrell Harris was a speaker at the Gospel Music Workshop of America conference in Cleveland Aug. 17-23, Word, Inc.'s first investment in this dynamic organization.

Los Angeles based Good News Records headed by Fred Piro developed Good News, a five-man group whose LP "Love Song" set some kind of sales record in religious music. It was, for example, the first straight-out-of-the-church item on the Ray Price label. West Coast chain, ever promoted heavily足够 enough, Love Song is breaking up at the peak of its success, at least so Hearst and Carmichael and others have indicated. Good News will still record Chuck Girard, the lead voice of Love Song, and there will be a solo LP soon. Love Song as a group, just great, but the group's members are Second Chapter of Acts, a new group signed on Myrrh that has toured with McGuire.

The pop direction of Word, Inc. product is completely understandable when it's considered that acts like Eddie Robinson are arranged and produced on record by Ray Price. Price, who has not been involved for long with gospel Motown hits. Knechtel of course is another indication of this. Michael Omartian is involved in a new McGuire LP and Omartian again is a veteran production and keyboard man who has worked with almost all of the top rock acts recording in Los Angeles.

With Barry McGuire, Myrrh aimed directly at the rock market, advertising the product in Rolling Stone and Zoo World and getting airplay on progressive rock stations. McGuire, of course, was lead vocalist with the Christy Minstrels, writer of hits such as "Green, Green," scored with his own hit, "Eye of Destruction" and ultimately had the lead in the Broadway production of "Hair." Then he was converted to

Christ and then came the LP "Seed" and then came McGuire's whole thing with Myrrh.

McGuire has a major part in bringing in Second Chapter of Acts, a group with a new Myrrh single, "I'm Ready" that has come out of the Costa Mesa, California, studio. McGuire and Seed Chapter of Acts tour together. Second Chapter of Acts scored with a pop success, "Easter Song," that received wide MOR airplay on WCCO and WSM type stations before the seasonality of it made the record fade. It's described as baroque-like with much use of Moog and other harpsichord effects.

The signing of Ray Price, who happens to reside in Texas and records in the West, points up Myrrh's continuing pure pop direction. Heaven Help Us, Eddie Robinson has recorded straight country albums on Myrrh too. Price's first LP was written by Jim Weatherly, writer of hits such as "You're the Best Thing That Ever Happened to Me." A gospel LP by Price is planned too.

Always from the a&R standpoint, Word, Inc. is not trying to depart too far in terms of content of religious-oriented product but is rather trying to update the quality and style of its music and make it contemporary. Also, the firm wants to provide the opportunity for a total expression by artists in areas outside religious product.

Gaithers Hit Road

ALEXANDRIA, Ind.—The fall schedule of the famed Bill Gaither Trio will take the family, along with Henry and Hazel Slaughter, into 18 states from Oklahoma to New York.

The concert season for the group will coincide with the release of two new albums, and a book, "Rainbows Lead at Easter," written by Gloria Gaither.

Connor, Red Team Up With Three New Religious Firms

NASHVILLE—Frank H. Connor, president of the Carl Fischer Co., and Burly Red, head of BR Productions, have announced a joint formation of three companies in the religious field: Triune Music Inc., Triangle Records, and Trigone Music, Inc.

Red is known to both music educators and church musicians as a leading composer, arranger and conductor. He currently is music consultant to the Radio and Television Commission of the Southern Baptist Convention, and is director of the 100 member male chorus, the Centurymen. Red also serves as music director of Kinehart, and Winston, well-known publishers of educational materials.

In the recording field, Red has produced more than 300 albums. He has written for all three major television networks, and his music has been published worldwide.

Another new venture will be

curriculum and performance. The Triune label will be the innovative recording arm for the music published by Triune and Trigone.

Among the artists featured on Triune are Cynthia Clawson, James Madison, the Centurymen and the Spring Street Singers.

Triune and Trigone Music will release numerous choral and solo recordings including "Heavenly Sunlight," featuring the choral arrangements of the nationally syndicated television series, "Singing Street U.S.A." In addition, a specially commissioned choral collection will be released in early autumn containing music by such composers as Eugene Bentele, Bob Burroughs, Mary E. Caldwell, Emma Lou Diemer, Austin Lovelace, Kent Newhart, Robert Wetzler and Carlton Young.

Officers of the newly announced companies are: Burly Red, president; Elwyn Rayner, vice president and general manager; Hayden Connor, treasurer, and Don Hinshaw, secretary. Jim Breeden will be director of promotion and marketing.

Offices will be located a few blocks from Music Row.

(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 9/7/74

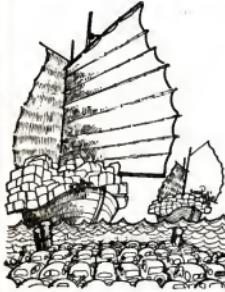
Billboard Best Selling Gospel LPs

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Week	Last	Week	Title, Artist, Label & Number
1	1	26	HAROLD SMITH MAJESTICS Jesus Crowned Presents, Ltd., Help Me To Hold Out, Sony MC 14219
2	3	30	ANDREW CROUCH & DISCIPLES Love Is Garage Heat, Light LP 5462 (West/Golden)
3	2	40	ARETHA FRANKLIN Amazing Grace, Atlantic 52-296
4	8	17	REVEREND W. LEO DANIELS The Best Thing, Jesus LP 1051
5	7	26	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I Tell Jesus To Change My Name, Sony MC 14222
6	11	17	REVEREND W. LEO DANIELS Strive The Fence, Jesus LP 1058
7	5	40	SENSATIONAL NIGHTINGALES It's Gonna Rain Again, Peacock PLP 175 (A&M)
8	4	17	JAMES CLEVELAND With The Southern California Community Choir—CX Do His Will, Sony MC 14264
9	6	36	PILGRIM JUBILEE SINGERS Don't Let Me Down, Peacock PLP 180 (A&M)
10	15	40	REVEREND W. LEO DANIELS Seren—Sing You One Day, Jesus LP 1051
11	14	44	JAMES CLEVELAND Give Me A Clean Heart, Sony MC 14270
12	12	44	INEZ ANDREWS Look Don't Wipe the Mountain, Singing 3817-226 (G&G)
13	10	30	SHIRLEY CAESAR The Invasion, Inc. RR 2160 (Scepter)
14	17	17	RANCE ALLEN GROUP Brothers, The Gospel Truth GTS 1212
15	26	5	ANDREW CROUCH & DISCIPLES I Don't Know Why Jesus Loved Me, Light LP 5116 (West/Golden)
16	9	40	DEKIE HUMMINGBIRDS We Love You Like A Rock, Peacock PLP 170 (A&M)
17	20	21	REVEREND MACEO WOODS AND CHRISTIAN TABERNACLE CHOIR A New Dawn, The Gospel Truth 2722
18	23	17	THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Specialty SP 2116
19	13	36	JAMES CLEVELAND & THE GOSPEL GIRLS Trust In God, Sony MC 14202
20	19	26	THE PEOPLE'S CHOIR OF OPERATION PUSH The Gospel Truth GTS 2720
21	28	13	BILLY PRESTON Gospel Is My Soul, Peacock PLP 179 (A&M)
22	30	5	REVEREND C.L. FRANKLIN The Eagle Sings The Lord, Jesus LP 0082
23	29	13	ANDREW CROUCH & DISCIPLES Keep On Singin', Light LP 5346 (West/Golden)
24	16	17	THE BEST OF MIGHTY CLOUDS OF JOY, Vol. 2 Peacock PLP 183 (A&M)
25	33	5	REVEREND ISAAC DOUGLAS WITH THE JONHNSON ENSEMBLE She Harvest Is Pioleer Time, Sony MC 2036 (Mahlon)
26	21	17	SWANIE QUINTET Everybody Ought To Know The Way, Grand 3014 (West)
27	22	13	BROOKLYN ALLSTARS Rock 141, Jesus LP 2010
28	24	17	JACKSON SOUTHERNAIRES Save My Soul, Singing 3817-226 (A&C)
29	25	17	SOUL STIRRERS Strength, Power And Love, Jesus LP 9904
30	31	36	DOLORES BARRETT & BARRETT SISTERS God Se Loveth The World, Great 3013 (West)
31	5	1	SHIRLEY CAESAR WITH CAESAR SINGERS & THE WHITE ROCK BAPTIST CHURCH Wise Men, Reprise RR 1216 (Scepter)
32	—	1	JAMES CLEVELAND Give Me A Clean Heart, Sony MC 14270
33	34	5	JAMES CLEVELAND Jesus Never Lied, Sony MC 14211
34	—	1	SWANIE QUINTET Try Jesus, Code 3014 (Mahlon)
35	—	1	SAM COOKE WITH THE SOUL STIRRERS What's Heaven To Me, HOR 100216 (Mahlon)

Car Quadrasonic Booming In International Markets

By EARL PAIGE



LOS ANGELES—Quadrasonic car stereo is going well in certain international markets that distributors are claiming units are even being imported into China via junk operations out of Singapore.

Local car manufacturers involved in world markets are reporting a growing volume for 4-channel units; in some cases dramatic growth is being claimed.

Companies involved include Clarion, of course, which has recently stepped up its whole marketing posture with the determination of phasing out the Muntz name and building it as Clarion (Billboard, June 8).

There are others such as Matsushita, which has important distribution centers in Japan, and the U.K. and Italy. Automatic Radio is another, with six operations around the globe.

Tracking worldwide trends in car stereo and in quadrasonic particularly is a fascinating job, according to Walter F. Semonoff, president, Automatic Radio International, a sub-

sidiary of the long-established Melrose, Mass., manufacturer. With Zenith seven years before joining Automatic Radio 10 years ago, Semonoff says that quad is indeed selling at a fast rate in Southeast Asia. He will not disclose actual figures of sales or market penetration, but, if all is correct, several other factors

First of all, it is not unusual for Southeast Asia—if not wider areas of Asia—to jump on something new very quickly. Automatic Radio recently introduced a capacitive discharge electronic ignition system and was delighted to learn that distributors in Southeast Asia ordered units immediately.

First of all, it is not unusual for Southeast Asia—if not wider areas of Asia—to jump on something new very quickly. Automatic Radio recently introduced a capacitive discharge electronic ignition system and was delighted to learn that distributors in Southeast Asia ordered units immediately.

Another factor, at least in Asia, is that discrete is moving best. Automatic Radio does offer two matrix models at substantially lower prices, but Semonoff says customers want the "real" thing. Automatic Radio's QME 2445 lists for \$134.95 and plays discrete as well as

ordinary 2-channel cartridges. It has many deluxe features but does not have radio.

The matrix models are SPC 5002 at \$89.50 with straight 8 and SPE 5004 at \$142.95 with FM stereo. They each have extra speaker wires to synthesize 4-channel from 2-channel tapes but will not play discrete 4-channel tapes.

Semonoff says if FM stereo is added to say the QME 2445, or any discrete player, it would increase the list price around \$40.

Yet another factor about world market quad car stereos is that you can't pinpoint your demographics as easily in America. "A cookie cutter approach won't work," says Semonoff, "who can afford to buy 10 units," says Semonoff. "I've seen wives in Singapore, Malaysia, Thailand and Vietnam take the units out of the car and use them in the home. The market is really spread all over, it's not males 18-34 or something like in the U.S.

(Continued on page 42)

New Quality Control Introduced by Aiko

By ANNE DUSTON

CHICAGO—Aiko Corp. has introduced an intensive quality control system for every unit manufactured, in an effort to upgrade its image as a manufacturer of quality cassette products.

Aiko Corp., formerly Aiko America Inc., by a Japanese company, was bought this year by private investors in South America who are mounting an aggressive program to recapture the cassette market and build toward a national image.

Already initiated are new front office personnel, and a new network of national independent sales representatives. Also planned is a national trade advertising and promotional campaign for this spring, according to Frank Doklik, who joined Aiko July 1 as national advertising and public relations manager.

With the philosophy of "nothing else to buy," Aiko is including batteries and other accessories such as headphones, wireless mikes, telephone pickups, and earphones, with the 17 portable and home systems available.

A further policy includes making the product as attractive as possible to dealers through co-op advertising, competitive pricing and generous profit margins, Doklik says.

Young Goldwater Speaker At Chicago Video Seminar

CHICAGO—Rep. Barry M. Goldwater Jr. (R-Calif.), a leader in legislation to alleviate unfair government competition with the audio/video industry, will be guest speaker at the Chicago Video Seminar on Videotape & Film, Sept. 20-21 at the Marriott Motor Hotel near O'Hare Airport.

An added feature is a "Software Promotional Seminar" with leading Midwest producers showing and discussing their recent productions on videotape, 16mm or Super 8mm film.

Other speakers and their topics already set include Delbert Black, regional director, American Revolution Bicentennial Administration, Chicago; on "audiovisuals and the Bicentennial"; William Heddren, vice chairman and technical director, Alvin Communications, Kansas City; and Leonard Coleman, regional sales manager, Eastman

Aiko also has seven auto cassette models and plans to introduce a record feature in a unit some time soon. By the end of the year, the firm will introduce automatic reverse in two new models, an under-dash cassette player, and an in-dash multiplayer and cassette player combination.

The firm has also "cleaned house" of low end product, with the revised low end price point at \$49.95. Dolik suggests that low end cassettes will disappear completely from the market because of the more sophisticated features bought by the consumer. High end products include the \$1,495.00 4120, a portable cassette recorder with multiplex radio, two shortwave bands, and four speakers at \$239.95; and the home system stereo cassette with multiplex radio and turntable, at \$349.95 list.

A further policy includes making the product as attractive as possible to dealers through co-op advertising, competitive pricing and generous profit margins, Doklik says.

Tape 'Surgeons' Catering to 300 N.Y. Retailers

• Continued from page 1

By LAD Advertising, Cranford, N.J., the duo came up with the key fact that breakage in the annual \$581 million prerecorded tape market accounts for more than 10 percent of sales.

With the knowledge that most tape was usually extended for more than 30 days after purchase (though some chains have a policy up to a year for steady customers), they figured they were in the business.

Approaching independent operators instead of the large chains, they got the smaller stores to take a supply of end-of-life tape that were unable to sell to their customers. The store got a quarter, consumers paid \$1 plus postage (10 cents for cassette, 18 cents for cartridge), and got the repaired tape back postpaid.

Among the problems the operation ran into was mainly time. Hoping to keep within five working days

(Continued on page 42)

PHILIPS' TOKYO PREVIEW

New Videodisk Impressive

By HIDEO EGUCHI

and in Osaka Aug. 26-27. Anticipated retail price is \$500, with a similar figure for the U.S.

Confirming standardization talks with other leading optical videodisk

TOKYO—Leading video industry executives were "visibly left speechless" by the outstanding qualities, features and possibilities of the Philips optical videodisk system. World leaders in the field, including the standard VLP player with stereo sound was held in Japan in Aug. 19-27.

Several Japanese manufacturers will become licensees within the next few months, reports Rudi Bom, general manager of the VLP project at Philips, Eindhoven, in an exclusive interview.

(He is for the U.S. Aug. 26 to lay groundwork for anticipated fall showings to be coordinated by Bob Cavanaugh, North American Philips vice president, corporate development.)

"Our previously announced target of late 1975 and early 1976 for commencing production and marketing, respectively," he says, "is realizable for the VLP equipment demonstrated here (in Tokyo) Aug. 19-22

By STEPHEN TRAINAM

NEW YORK—In a determined move to correct what it considers Fair Trade abuses by some dealers, TEAC Corp. has canceled its approximately 1,600 dealer franchises and is in the process of re-franchising a smaller number. Changeover date was Sept. 1.

Call it "a new dealer-consumer oriented franchise," president George DeRado explains that some dealers just didn't understand their highly complicated product. "Our former franchise agreement did not spell out the kind of participation that we intended."

Tied in to the re-franchising is a \$1 million promotional program intended to show TEAC's "emphasis on education" for their 17 rep firms, dealers and consumers.

He emphasizes that the new franchise agreements are not meant as "policing" efforts, and that no legal action is being considered. In New York and New Jersey, both Fair

DOWNTOWN, Calif.—Diversified hi-fi producer, has relocated corporate headquarters to 5400 Rosecrans Ave., here, adding 19,000 square feet to its plant.

In announcing the move, president Hiram Oye said the new facilities "will enable Dokorder to expand our operations in quality control, production, service and inventory to meet the market demand for our products."

LAWNDALE, Calif.—Dokorder, Inc., manufacturer of diversified hi-fi products, has relocated corporate headquarters to 5400 Rosecrans Ave., here, adding 19,000 square feet to its plant.

YOKOHAMA, Japan—Philips system manufacturers, be emphasized "should it become necessary for reasons of interchangeability of disks to adapt the VLP equipment in

(Continued on page 42)



N.Y. Philips photo
PHILIPS VIDEODISK—NTSC version of laser-operated VLP was shown in Japan.

SEPTEMBER 1, 1974 BIRNBOIM

Ampex Survey Goes To 785 Tape Buyers

ELK GROVE VILLAGE, Ill.—Almost as many tape-dealing firms as Shopper's Service, the Ampex Music Division (AMD) has mailed a survey to 785 open reel tape enthusiasts. As explained by Thomas E. Davis,

AMD general manager and Ampex vice-president, the firm is seeking to further define and classify the buying habits of known owners of open reel tape decks. As an inducement to participate, those in the sample group completing the three-page survey are offered \$1 toward a tape purchase from the Shopper's Service catalog.

Began in 1971, the informal service is used by AMD to make its tape catalog available to prospective buyers without obligation. Currently, more than 300,000 shoppers receive the latest Ampex tape news.

"We've already found that open reel buyers are the most loyal shoppers," Davis notes. "We anticipate that their answers will show they shop mostly at retail, but that availability is a plus."

He expects the questionnaire to disclose the best markets to buyers of reel-to-reel tape albums, with the Shopper's Service now advertised through direct mail and con-

(Continued on page 43)



Sony Corp. photo

CASSETTE PRINTER—Sony CCP-13 is new 3-slave duplicator.

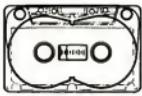
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Electro-Brand Adds Cassette Recorder Unit

CHICAGO—A stereo play and record feature is being added to the company's 8-track player, stereo radio and phonograph unit by Electro-Brand for introduction at the Winter Consumer Electronic Show in January. Dick Etelson, executive vice-president, reports.

The unit will allow recording onto the cassette from any of the other three components and is planned to retail in the \$200-\$300 range, depending on additional features and speakers, Etelson says.

With more pre-recorded stereo cassettes available, we are seeing more and more sales in stereo cassette auto units. We feel that new unit is a natural extension of that market, and could be a big item in 1975," Etelson says.

Electro-Brand just introduced the model 6536 promotional 8-track, with AM/FM/FM and built-in changer, featuring a military look and listing at \$99.95.

Also introduced is the step-up model 6580 with speaker matrix, and packaged with speakers, headphones and demonstration stereo tape, at \$199.95 list.

There is a demand for packaged systems from the furniture and jewelry trade which don't maintain a separate audio department, but want packaged units for featured

(Continued on page 43)

Update From Asia

By HIDEO EGUCHI

TOKYO—CBS/Sony's Shizuoka Plant has been established as a separate unit, and is currently in the finalization of 400 million yen (\$1.6 million), as of Aug. 21. Although the new corporation is called CBS/Sony Records, the plant will continue to produce pre-recorded music tapes and undertake custom printing, besides pressing LP disks. Pre-recorded music tape production capacity is 100,000 units per month.

The blank loaded tape is to be manufactured at Sony's Nagaoka Plant. The new corporation is headed by Norio Ohga, president of CBS/Sony. Export of the model MN-300 dual 512-stage BBD developed for audio equipment by Matsushita Electronic Corp. is planned. This bucket brigade device has a maximum delay of 256/1024 sec. (51.2/1000 sec. by connecting two in series). Said to have been developed from the manufacturer's improved silicon-gate technology, it has several applications other than its use as a compact, shock-proof reverberation unit or "echo machine."

For open-reel master machine, the model OPM-1, and unit dubbed CCP-1000, commanding a price of \$1,000, no master is needed. Also, the Sony MY-710 8-channel mixer was marketed in Japan Aug. 21 at 188,000 yen or about \$390 list price. Sanyo and Toshiba jointly announced Aug. 23 that they would start marketing their respective versions of the "V-cord" half-inch cassette VTR in Japan Sept. 17. Initial

monthly production (1,000 units by Sony, 500 by Toshiba) appears to be ruled by the market.

BSR is planning to manufacture automatic record changers in Japan, industry sources say. The Victor Co. of Japan (JVC/Nivico) has developed a video tape pattern checker. ... Hitachi has suddenly decided not to participate in the '74 Japan Electronics Show scheduled for Sept. 21 at the Tokyo International Trade Fair grounds. Fifteen manufacturers will represent the Republic of Korea at the '74 JES. ... Most of the stereo component systems in vogue here today are not equipped with a CD-4 demodulator, Shibusawa says.

Shibusawa says.

Fiveteen manufacturers will represent the Republic of Korea at the '74 JES.

... Most of the stereo component

systems in vogue here today are not

equipped with a CD-4 demodulator,

Shibusawa says.

Car Stereo

Custom In-Dash Unit Gets Good Action For Pa. Dealer

HARRISBURG, Pa.—With the ever-increasing number of car stereo units on the market, Zaydon has set up a new stereo unit at his Harrisburg Radio Lab store here to cash in on sales of auto stereo tape and radio systems.

With the prospective car sound buyer no longer finding it necessary to "bolt-on" an extra piece of cumbersome equipment under his dash-board, Zaydon says, "we are extremely enthusiastic about the initial response to our new combination 8-track tape and AM/FM stereo unit which 'custom-fit' the buyer's dash, including some cars previously thought to be hopeless as far as in-

dash models were concerned."

Zaydon notes that recommendations for his private-label unit have

been made by many area car dealers to their customers as an alternative to higher-priced factory-installed

tape players. The in-dash unit also relieves the buyer of worrying about someone breaking into his car be-

cause of the lure of an underdash unit, he adds.

To further encourage trade for the store's new car stereo unit, where the emphasis is basically on the 8-track AM/FM model, Zaydon is allowing customers an added allowance off the price for any trade-in with their existing car radio or tape player.

TEAC Cancels

• Continued from page 39

ounces that Bob Steindler, TEAC vice president, sales, for the past year is resigning to set up Steindler Associates in Glen Head, L.I., taking over as TEAC rep in metro New York and northern New Jersey Sept. 1. Steindler, who had been with Metropolitan Sales Co. in New York for 14 years before joining TEAC, also will be taking on other non-competitive audio lines.

At TEAC, Dave Oren, national sales coordinator, will take over Steindler's duties as sales administrator for all products. Charles Miller, previously sales manager, takes on the additional title of sales manager for the Accuphase high-end component line marketed by TEAC for Kenwood Labs of Japan.

Steindler clued Billboard in on the massive training program now underway at TEAC headquarters in Monroeville, Calif. All 17 rep firms in the U.S. are sent "designed to train" for an intensive three-and-one-half-day "hands-on" workshop under the guidance of Miller, dealer seminar specialist Bill Caulfield, Larry Phillips and Theo Mayer.

Split into separate groups of eight and nine, they completed regular assignments, quizzes, etc., working with TEAC equipment. The "final exam" was a live recording "pressed" at the nearby Tascam studio. When they return to their individual rep firms this month, they will go into the field to work with dealers.

First assignment will be helping set up approximately 400 TEAC "Creative Centers" now being fabricated in the U.S. and distributed to selected dealers by Oct. 1. Basic idea behind the program is to take the "fear" out of tape recorder equipment for both salesmen and consumers.

As Steindler explains, the salesman (or customer) first sees the 3340S 4-channel recorder with three recorders, the fourth blank. He hits channel 1, gets a simple rhythm tune; channel 2, adds background music; channel 3, works in harmony; is handed tape to record his own sounds on channel 4. All four channels are put through an AX100 control center mixer to a 3300S tape recorder, which is then recorded, then into a 360S or 450 which makes a cassette that the customer can take home. During the entire demonstration, a Polaroid visualizer shows the flow of various signals across the recording heads of the different TEAC units.

Behind the entire program is TEAC's belief that dealers are interested in supporting the dealer so the consumer will also be the beneficiary," DeRado concludes.



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Philips Videodisk Impressive

Continued from page 39
 certain respects, this could delay our planning. But this is only a small price to pay for achieving one world system with a promising new consumer product."

He believes it will be the new growth product of the electronics and software industries. To achieve this growth situation in the shortest time, Bom realizes the world industry will have to endorse the system with the greatest potential.

Using the Philips compact audio-cassette system as an example, he

claims active negotiations with all leading manufacturers who have developed optical videodisk systems, such as MCA, Thomson/CSF and Ziff-Davis. MCA's plan is to ensure that all optical disks will be playable on various players, though they may differ in certain respects.

"We are pleased to say that discussions are proceeding extremely well and this gives us reason to be positive in expecting to achieve full agreement on the interchangeability of video disks in the near future," Bom says.

Noting that the standardized videodisk is the key to the software door, the VLP general manager says his company will play an active role in this field, as well as the PolyGram group of companies involved. A member of their management team was on hand for the demonstrations in Japan and for initial talks with members of the Japan Video Assn. and other software industry representatives.

"You may not be assured that an extensive advertising catalog of titles on a wide variety of subjects will be available at the time of introduction," Bom says.

Responding to questions on the initial \$500 price, he says "the obvious superiority of this system more than justifies the somewhat higher initial price that is normally related to the cost of a high technology product." He claims the limitation of mechanical systems (such as Teldec) negates their initial price advantage, estimated at about 15 percent.

Similar to the 1972 introduction of RCA's Mag-Tape cartridge system, the VLP was demonstrated playing through leading 19-inch monitors, a TV set, a home computer, two Hi-Fi and a Sony. The videodisk in the NTSC version spins at 1,800 rpm, versus 1,500 for the PAL-type to be marketed in Europe. Picture was termed excellent by most observers, comparing favorably with the two previous video playback systems announced for Japan, the TED videodisk (to be marketed by Sanyo) and the Sony Mavicard.

Tape 'Surgeons' In N. Y.

Continued from page 39

for a repair, the two found that while this held true for the cartridge, the cassettes were more complex and were taking up to two weeks or more. This brought customer complaints for both the dealer and King, so they are now considering a simple postcard alerting the sender to a possible delay.

What really caused the problems, and a temporary setback to expansion plans, was a limited TV campaign on Channel 5 WNEW, with spots on Don Kirschner's "Rock Concert" and a Playboy special. Weststein notes that the posts and replace the plastic units with rubber ones (at 6 cents each) or replace them from Roller Corp. of America.

Another problem is the growing number of ultrasonically sealed cartridges replacing the screw-type. It now takes another machine to open the units and re-close them after repair.

The two plan to expand their repair facilities as the market grows and already have had preliminary talks with some major labels and tape licenses about taking over their "headache" repair business.

They are now working with a 60-day guarantee on all repaired tapes, and with a less than 1 percent return going for them. King Tape Repair is the right track.

Intl Rise Noted In Car 'Q'

Continued from page 39

"I will say though that price is sharper in Asia than in Europe. People shop more in Asia generally. They are more price conscious. This is also as in America with good dealers developing who can stand behind warranties and offer fast service."

Automatic Radio sells into Asia, Europe and hopefully soon into Russia (Billboard, July 20) via import distributors. The company does, however, sell both the smaller factory name brand items and its new Rally two-step distributor brand. But there is at present no quad model available in the Rally line (it's being worked on).

Modifications are not critical in world market situations. Where there are six-volt automobiles, a simple converter is used. As for changing the language or lithographics on packaging, Semonoff says "we do not do that. American car packaging works just as well in Singapore as in Cincinnati."

One dramatic reverse trend in world markets is that in-dash quadrasonic is virtually a lost cause at this point. Basically the smaller cars rule out the large in-dash silhouette. Price is yet another no-in-dash factor it's being worked on.

In fact, Automatic Radio has yet to introduce in-dash quad into its domestic market, except a limited market approach. This is, in-dash is being offered on a custom basis through Automatic Radio's expeditor new car dealer division, an operation that has been in existence about six years and which is growing, Semonoff claims. He says an in-dash 4-channel system could run as much as \$500 list.

Otherwise, Automatic Radio does offer in-dash, U.P.C. 2354 at \$149.95 in a universal design. The swing-away radio dial (the 6-track slot is hidden by the dial if the tape player is idle) is comparable to a model factory-installed would be \$289 list, Semonoff says. The firm also offers a more deluxe in-dash (OMN 2350) at \$210.95.

Other contrasts in world market car quadrasonic include speaker selection and installation factors.

Semonoff says there is a definite

pay \$1.50 for a postpaid envelope, which saves him the trouble of postage, plus the cost of checks or money orders. And the possibility of lost cash in the envelopes is eliminated.

The expeditor, developed by Louisville, former Largo Electronics chief engineer, handles all the jobs with the biggest one due to the new plastic pinch rollers in cartridges. Weststein says up to 65 percent of 8-track returns are due to defective rollers. They have to resolvent the posts and replace the plastic units with rubber ones (at 6 cents each) or replace them from Roller Corp. of America.

Another problem is the growing number of ultrasonically sealed cartridges replacing the screw-type. It now takes another machine to open the units and re-close them after repair.

The two plan to expand their repair facilities as the market grows and already have had preliminary talks with some major labels and tape licenses about taking over their "headache" repair business.

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trend to better grade speakers. Along with this trend is the complete line of in-dash in passenger cars, minivans and larger cars combined. "People want to have the choice of going out to find a 6x9 or round speaker or one of top quality."

"As for installation, this is a mixed bag. With Datsun, Fiat, Toyota and smaller cars, there is a trend to a pair of box speakers in the rear and two doors. In larger cars, both the speaker installations are being seen with the two front speakers under the seat. In the larger cars, the Opel, Mercedes Benz and so on, you will see the 6x9 and 5x7 and basically larger speakers."

Overall, the complete features of units such as Automatic Radio's QM6000, a quadra track disk unit, are quad, exciting, Semonoff believes. The unit incorporates such features as four individual amplifier controls, plus a master control, and a fine tuning control for the heads. Semonoff stresses this feature because of the danger in quad of non-alignment. There are tone control, 80-watt power channels, channel control, pushbutton, program repeat button and, finally, a 3.4-channel compatibility.

The one outstandingly curious factor in analyzing quadrasonic car stereo is the world market is the cassette situation. Semonoff claims cassette in cars is taking off surprisingly fast.

He cites ratios such as 5,000 units in 8-track a few years ago versus sales only in the hundreds of units now—while cassette is running in the 5,000 range. This is the kind of action he is claiming in Scandinavia. Switzerland is running 60/40 in favor of 8-track.

In Switzerland, the Belvoir-Lund is the backyard of Philips which invented the cassette configuration. 8-track is booming, Semonoff claims. In the U.K., 8-track is very strong.

With all this build-up for cassettes, what about the general absence of a quad cassette? Semonoff says it is not a problem because "let's face it, the United States dominates the music business. When and if RCA, Columbia and the other giants produce quadrasonic cassettes, there will be a market for the players in America and in the world market."



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Rep Rap

• Continued from page 40

Page, Berman and Hobart to Dottie Furman, head of Feminist Associates, Inc.

"Dottie convinced me that the idea of keeping the name Berman in the trades was so that any manufacturer who might open up a line to me will know about me. I may not want all the lines that are pitched at me, but at least I have the opportunity to be considered. I might add that Berman Co. was Ms. Furman's first client after she left Harrah-Rolman & Druck to strike out on her own.

• Attorney Thomas Ledbetter and C.P.A. James Kane will discuss the legal and tax problems of manufacturers' reps at the Sept. 3 dinner meeting of the Mid-Land Chapter, ERA, at the Presidential Apartments, Philadelphia, program chairman George Sandell announces.

Joseph Thal, president of J. H. Thal Associates, New York, has formed Shot-Hitch Sales Co., a new organization that will exclusively distribute Hitch-hitch consumer electronic products in the New York and New Jersey areas. Previously, Hitch-hitch was handled by the Thal firm which also represents other manufacturers. "Hitch plans for expansion in the coming years require a specialized management team," Thal says. The new sales organization will be headquartered at 385 Fifth Avenue, N.Y.

• Arnold Wholesale Corporation, Cleveland, has expanded to 45 Ohio accounts and added three new salespeople since taking over the distribution of Syntex TV and audio products. Previously, the firm distributed Zenith for 37 years. W.F. Arnold, president; L. L. Gauthier, president; Don Cole, vice president, marketing; and Vern Claussen, vice president, sales.

• Gotham Audio Corp. has added the Magnetophone professional tape recorder, manufactured by AEG-Telefunken Co. of Germany. Gotham is also U.S. and Canada reps for Heimann microphones. Contact: Arnold J. Goldfarb, president, 1000 Madison Ave., New York 10021; 212/741-7411, and 1710 N. LaBrea Ave., Hollywood, Calif. 90046 (213) 874-4444, offices.

• Ronald J. Goldberg replaces Max Wolfson at the Morris F. Taylor Co., Inc., Silver Spring, Md. 20907 (301) 585-4002, and will cover W. Pa. and W. Va. as district manager.

Ampex in Poll

• Continued from page 40

sumer news media. The survey also is expected to show preferences in music buying by age and income group, as well as brands of tape machines used in the home.

In a survey conducted this year to 1,000 buyers of open reel, cassette and 8-track tapes, Ampex Shopper's Service showed up as a major source of purchases, Davis says. "We don't obligate our buyers to subscribe to any tapes at all," he notes, "but the average return on our mailings is well over three tapes per order, and many buyers sign up for it."

Other results of this first survey, which will be coordinated with returns from the current mailing, showed that AMD's own mailing list out-drew consumer advertising efforts. Some 48 percent of those surveyed indicated that AMD prices were lower than other clubs or services. Stereo interest also was shown in equipment and accessories offered in the Ampex mail pieces, Davis reports.

Electro-Brand

• Continued from page 40

promotions in the fall of the year," Entislon explains. Including headphones and demo tape "allows the customer to try out his set right away," he claims.

The W. A. Franklin Sales Corp. adds Magnecraft Electric Co. to its line of electronic components. The firm has been in business over 25 years, covering upstate New York from offices in Syracuse, Rochester and Utica.

Edelthorn's new Needle Replacement & Audio Accessory Guide is now available to distributors and dealers, from John T. Strauss, marketing services manager, 207 North Woodward Lane, Palatine, Ill. 60067.

'Q' Disk Cleaner An Ohio Innovation

FAIRLAWN, OHIO — Audio-Technica U.S., Inc. has introduced a record cleaner specifically designed for CD-4 records.

Designed as a record cleaning system, model AT6008 includes a foam backed, velvet cleaning unit

with a rotating handle, cleaning so-

lution and applicator, cleaning brush, and storage base.

The cleaning solution is dispensed gradually into the container under the cleaner unit, and avoids excessive application of liquid, particularly important to CD-4 discs. Suggested list price is \$7.95.

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International

Mixed Reaction to Aussie Play Rule

By JOHN BROMELL

SYDNEY—The quota of locally recorded music played on Australian radio has been increased by 2½ percent, to a total of 12½ percent, in a ruling by the government effective Aug. 1, with a further increase to 15 percent scheduled for the end of the year. Percentage of locally composed music to be played remains at 5 percent.

The increase, which also applies to Australian artists like Rod Harris and Helen Rose, who have covered overseas, was brought about by the Musicians' Union in the belief that local musicians should be involved in more local record production.

Reaction to the increase is mixed. Rod Muir, head of the independent program company, ABC Radio, says: "I am pleased that it is up 2½ percent. I thought it would be higher." Ron Hurst, manager of the Australian M7 Records company, adds: "It will have virtually no effect on overseas companies, because most radio stations have been playing more than that amount of Australian material for many years. What is happening is that the record companies are saving the spot for breaking records for local records, but overseas companies, who have records that are already proven hits, will have no problem."

Alan Hely managing director of Festival Records takes a similar

view: "This minor increase has not changed anything. Radio stations exceed the quota by choice. Only when it goes to 30 percent, as it is intended to do eventually, will it make a substantial difference. Local recording artists are disappointed that the increase is so small, because that ruling also covers locally made commercial jingles and radio station jingles and calls. This is the government's way of assisting the Musician's Union."

Form Caribbean Royalty Agency

KINGSTON, Jamaica—The Caribbean Copyright Organization Ltd. (CCO) has been formed here as a collection agency for mechanical and moral rights of authors and performers in Jamaica and the Caribbean. Growth of the music industry in this area over recent years was cited as the reason for the move.

CCO will function as a non-profit organization serving its members and will collect royalties from signatory record manufacturers on a quarterly basis. It will also work to "stamp out piracy and bootlegging of records," and will attempt to promote Caribbean music elsewhere in the world.

Keith Anderson is chairman of CCO, with Ted Powder its general manager.

'Practices' Act to Embrace Industry

LONDON—The British government's plan to extend the Restrictive Practices Act to cover commercial services could have a far-reaching effect on the music industry.

The effect of the order announced by secretary of state for prices and consumer protection Shirley Williams, will be to require all persons providing a service to the public under formally agreed fixed prices to prove to the office of fair trading that these fixed prices are in the public interest.

The Department of Prices and Consumer Protection was unable to confirm or deny whether such fixed remuneration as musicians session fees, songwriter and performer royalties, and musical and technical copyright fees, would be exempt from the new legislation. However, among the services named by the secretary of state are orchestras, bands and recording studios.

No Peace For 'Little Angels'

TOKYO—Trouble is a-brewing for the Little Angels, and the group's fourth Japan performance tour scheduled between Oct. 29 and Feb. 13.

Due to uncontrolled price inflation, even unreserved seats for the South Korean group's shows are tagged at 4,000 yen, or more than \$13 each. What's more, if the current ill feeling between the peoples of Japan and the Republic of Korea does not abate, the 90-member troupe of innocent young girls will be dancing in front of a public that is mostly empty seats in seven major Japanese cities. Already, some members of Japan's mass communications media have cold-shouldered announcement of the tour, further hampering ticket sales.

The girls, said to be from 8 to 10 years old, will surely win the Nobel Prize if they succeed in restoring friendly relations between the two countries.

Reverse Twist; LP to Plug 45

LONDON—September sees the launch of an album on a new label here with a reverse marketing psychology concept. For the album, "Another Saturday Night," on Oval, is being marketed to promote a single.

It was conceived by music critic and broadcaster Charlie Gillett and his associate Gordon Nelkin, and the album is a collection of recent singles issued on Jin and Swallow in Louisiana, and selected by Gillett and Nelkin during a trip to the States in search of material for *Reel to Reel*.

Gillett and Nelkin will be conducting a strenuous promotion campaign on the album starting Sept. 1.

The duo will be touring record stores and radio stations across the country in an attempt to get exposure and familiarize the public with the product.

Warner Ups Dickens

LONDON—Bob Dickens has been named general manager of Warner Music Publishing here. The appointment follows by Warner's president, Ed Silvers, is said to key a step-up in activity involving British writers and performers.

EMI-Bovema Meet Sets Fall Campaign

AMSTERDAM—EMI-Bovema launched its fall campaign with a sales convention near Rotterdam Aug. 15, under the theme "Choose Your Golden Record." The convention opened with a presentation of the company's new identity following a name change from Bovema to EMI-Bovema.

The basic idea of the sales campaign is that it will enable dealers to earn special EMI-Bovema gold coins by ordering a certain amount of new repertoire. At the end of the season the dealers can exchange the coins for bottles of wine and liquor.

"It will certainly be a golden season," said the director of EMI-Bovema, Karel Kruize in making the opening address. He listed the company's four major objectives as: more concentration on international artists; heavy emphasis on EMI-Bovema's own product; and the launching of that product on an international basis.

The campaign will be supported by advertisements in major national magazines and by newly-developed display material.

Among the new repertoire presented at the convention were three international series—"All-Time Greatest Hits," with double albums by Bob Dylan, The Bee Gees, The Man and the Piano; "Stars Of The Forties And Fifties," with the Ink Spots, Eartha Kitt and Bing Crosby; and "Milestones," the already established series to which four new double albums will be added, including material by CCR and Neil Diamond.

Special promotion plans were also outlined for artists such as Helen

Reddy, Julien Clerc and Lori Lieberman.

Classical manager Klaas Postma announced the release of 12 new classical mid-price albums in the Select Series which now consists of more than 40 albums.

EMI-Bovema's own recording program will be produced to provide a well-balanced product mix and the company will carefully seek and build new talent and aim to break and build its international and international.

Referring to the international recognition being achieved by such artists as Kayak, The Cats, Jack Jersey and Neil McKenzie, Kruize said: "This recognition has been built on our top priorities, and it has to continue to be because the Dutch market is too small for artists of such international potential."



Karel Kruize, managing director of EMI-Bovema, Holland, addresses the sales convention.

From the Music Capitals of the World

LONDON

The DJM field promotion force, which currently handles record promotion throughout the U.K., will also be responsible for a direct selling campaign, with a new catalog and tape dealer from Sept. 2. They will be dealing with a DJM catalog over one month old, and will work closely within the framework of the Pye sales force as a specialist back-up team. ... Frank Sinatra's latest album, "Some Nice Things I've Missed," is the center of a major marketing, merchandising and advertising campaign launched by Warner Bros. Records in association with WEA Records. For every new Sinatra album ordered by dealers they will receive a free copy of Coronet's official Sinatra biography. The promotion will also include window display units, and Warner Bros. will make spot announcements on commercial radio stations featuring an excerpt from the album and giving details of the book offer. In addition, ads will have also been taken out in most national newspapers.

Brian Samuels, head of personnel and public relations for EMI since 1970, has been appointed director of public relations of the music publishing side of the company. He will be responsible for the further development of the EMI Group's corporate public relations activities worldwide. Peter Williams, who joined the EMI Group press department in 1972, is a senior executive capacity in 1973, is appointed manager,

group information services, and will concentrate on the development of employee communication at all levels within the U.K. Joining the department is Rachel Norcott, who will be responsible for public relations in the U.K. ... Ian Howard, managing director of K-Tel International (U.K.) Ltd., has been appointed vice-president, European operations. He will be responsible for co-ordinating the development of K-Tel's subsidiaries in West Germany, Holland and Ireland. ... Steve Stevenson, who has been the creative director of MCA/Leeds Music, has a new job will be to attract top pop writers to Leeds Music and to extend their pop catalog. Stevenson, who has an extensive background in the music industry, was previously director of talent development (U.K.) for Columbia/Epic U.S. label and also headed a worldwide publishing office of the Robert Stigwood Organization. ... Herb Alpert and the Tijuana Brass will play six British dates during their September European tour. Their U.K. tour, which is being promoted by Robert Peterson, opens at Edinburgh's Usher Hall on Sept. 24. Subsequent venues will be: Manchester Palace Theater, Bristol Hippodrome, London's Royal Festival Hall, Birmingham Hippodrome and Bournemouth Winter Gardens.

Ben E. King has re-signed with Atlantic Records after a five-year break with the company. He will

(Continued on page 45)

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From the Music Capitals of the World

Continued from page 44

record a new album in the States following completion of his five-week tour. ... **Steve Jameson**, head of DJM Records, has signed a five-year exclusive worldwide contract with Amazing Blondie, which comprises Eddie Bald and Terry Wincott. Their first album "Midnight Street" will be released on Oct. 11. ... Warner Bros. Records has signed Alton Brown to a sole agreement, their debut disk for the company will be "I Don't Know Why." ... **Epic** is to distribute in the States the Fresh Air Records European hit "Sweet Was My Rose" by Velvet Glove, which has reached the top ten in France, Belgium and Italy. The deal was concluded between Martin Marbut of Fresh Air and Ron Alexander, vice president Columbia's Epic custom sales.

CHRIS WHITE

TOKYO

Nippon Gakki's Ginza store is accepting reservations for October 5 for imported albums of "Snowflakes as Daring" as recorded for RCA by Isao Tomi. Retail price of each album is \$2.800 yen or about \$9.33, compared to \$2.200 yen or \$7.33 for a pressing from the Victor Co. of Japan, released by Victor Musical Industries Aug. 5. ... **Super Generation** was released here Aug. 25 by Nippon Columbia. The album features 10 old Japanese hits songs composed by Ryochi Hattori, arranged in new style by Kunitomo Kubo and all sung by Izumi Yukimura. She is "a girl who has been singing" artist Raphael, for his second Japan performance tour scheduled from Sept. 24 through Oct. 3. ... A quadraphonic recording of the live performance at the Shinjuku Kosei Nenkin Kaikan in this music capital July 16 by the **Herbie Hancock Quintet** is to be released for the Japanese commercial radio stations Sept. 1 in their "4-Channel Gold Stage" series of programs using the Sansui QS matrix system. ... **FY** Tokyo's new headquarters on the 31st Floor of the International Communications Center Bldg. in Shinjuku is scheduled for completion in October. ... **King** broadcast from its station's five new studios set for the same date. ... Akiba Audio is offering its model DSR record cabinet, said to hold 150 12-inch albums, at \$24,000 yen (\$380), plus 6,000 yen (\$20) shipping charge.

Five concert dates have been fixed to promote **Central** records featuring Barry White and Love Unlimited, for their first Japan performance tour, scheduled from Sept. 29 through Oct. 4. ... The Sansui Popular Jamboree, otherwise known as the 1st All Japan Amateur Music Festival, is being sponsored by Sansui Electric and 13 local broadcasters. ... **Music Box** has signed the **Onigaku-no-Tomo** publishing house and Bunka Hoso, Tokyo-based AM radio network. The jamboree, or festival, is actually a contest among amateur pop music groups to produce tape recordings at 13 local concert halls between Sept. 13 and Oct. 29 for broadcast over the sponsored stations. ... **Music Box** is to be presented with (Sansui) audio products or book tokens. ... Scheduled for release here Oct. 1 is a Japanese version of "When Will I See You Again" by Kenny Gamble & Leon Huff, which won the Gold Prize of 1 million yen at the 3rd Tokyo Music Festival. Sung by the Tokyo Dance Band, the song is a Japanese at CBS/Sony's studio following the Philadelphia International recording group's prize-winning appearance at the festival and first Japan performance tour. The single will be followed Oct. 21 by "Midnight Train" which was also

cut at the trio's recording session July 10 at CBS/Sony's studio. ... **Yamano Gakki** is holding a big buy/gain sale of 20,000 imported albums on the fourth floor of its Ginza main store from Aug. 31 through Sept. 4, while Nippon Gakki will be offering about 4,000 imported LPs at a discount in its Chiba Yamahata store Sept. 7-8. ... Six concert dates have been fixed by **TOON** for the U.A. recording group's Japan performance tour, Sept. 20-29.

Starting early next month, Toshiba-EMI will release recordings manufactured from masters owned by Island Records, at the rate of two or three albums and some number of 45s per month. The self-serve period for the Island releases, King Records will end in December, industry sources say. ... "Super Generation" was released here Aug. 25 by Nippon Columbia. The album features 10 old Japanese hits songs composed by Ryochi Hattori, arranged in new style by Kunitomo Kubo and all sung by Izumi Yukimura. She is "a girl who has been singing" artist Raphael, for his second Japan performance tour scheduled from Sept. 24 through Oct. 3. ... A quadraphonic recording of the live performance at the Shinjuku Kosei Nenkin Kaikan in this music capital July 16 by the **Herbie Hancock Quintet** is to be released for the Japanese commercial radio stations Sept. 1 in their "4-Channel Gold Stage" series of programs using the Sansui QS matrix system. ... **FY** Tokyo's new headquarters on the 31st Floor of the International Communications Center Bldg. in Shinjuku is scheduled for completion in October. ... **King** broadcast from its station's five new studios set for the same date. ... Akiba Audio is offering its model DSR record cabinet, said to hold 150 12-inch albums, at \$24,000 yen (\$380), plus 6,000 yen (\$20) shipping charge.

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recording Corp. of Atlanta. ... Ian Ogden, former director of Music Week, has started his own publicity business and his first venture was **Steedley Span's** most successful tour. ... **Ron Barlow**, general manager of Phonogram Records, announces the re-signing of the Buddah label. ... **Festival** Records' general manager **Alan Hey** presented Jethro Tull's lead singer Ian Anderson with a gold record for the many gold records the group has had in Australia. Recently Festival have taken over their distribution from WEA. ... **Toni Nicholas**, the female half of the Toni and Royce singing duo, has given birth to a boy. ... **Bob Paket** of Festival Records announced the signing of 18-year-old **John Cossell**, who also appeared on **Roy Orbison, Del Shannon and Christopher/Rita Coolidge** tour. **JOHN BROMMEL**

AUSTRALIA

Face Records this week released Brian Cadd's third album, "Moonshine," which should be his most successful to date. Also a single, "Let Go," by Brian is available. ... **Misfits** have an LP out containing some of their hits, "Kings of the World," and "I'm a Rocker." ... John Laws very excited on air after hearing he had won Billboard's most popular Radio Personality outside America. ... **Kerrie Bliddell** and Brian Cadd booked to appear at "Expo '74" in Spokane, Wash. ... The final issue of "Go-Set" will be this week, ending the only local National Pop Page in Australia. "Go-Set" has been going since 1966. ... **A.B.C.** Radio will stay on air all night whenever the Australian yacht "Southern Cross" is racing in the America's Cup. The A.B.C. usually closes at midnight. ... **Mark Holden**, Adelaide songwriter, has signed in Sydney negotiating a publishing contract with Australian Battle of the Sounds Winner some years ago. "Fatenity," recently re-formed in Adelaide as "Mount Lofty Ranges." Now, after the lead-singer had a serious accident, the group are re-forming as "Fatenity." ... New show has started in Adelaide on Channel 2 entitled, "Solid Air." This is a rock music show run by **Heavy Propulsion**. **JOHN BROMMEL**

AMSTERDAM

Shirley Bassey will give three concerts in Holland between Oct. 17-19, 1974, at the **Amsterdam**. The Hague and Rotterdam will also appear in the special ... **Jack Riley**, once manager of the Beach Boys and producer of several of their records, has signed a contract with **Bovena-EMI**, and will produce a disk featuring himself and a number of Dutch artists. ... **W. Brandsteder**, manager of **Intertel**, has recently presented **Radio Veronica** director **Billy Verwer** with a gold record for the "Veronica" Telefestival presents **RCR Nashville Sound** album.

FRANS VAN DER BEEK

Hans Georg Baum is the new general director of **RCA** Germany in Germany. He was formerly marketing chief of Phonogram. ... Singer **Martin Mann** has signed a contract with **Ariola** in Munich, which will also cover his songwriting. ... **Produtor** and **Wolf Kabell** now produce only for **CBS** with **Paul Gligorios** Chepetti. ... A new album was released by **Polydor's** **Bata** III. ... **Deutsche Grammophon** has extended its contract with pianist **Fritz Schutze-Reichert**. ... **Dallas Lavi** has released an album of songs from Israel. ... **WOLFGANG SPAHR**

Pye Group Profits At Record High For Year

LONDON—Combined pre-tax profits of Pye Records, Precision Tapes and the ATV Music Group for the financial year ending March 24 were up a massive 83 percent compared with the 1972-73 figure, when profits dipped slightly. It was the best year to date for all three companies.

Final pre-tax profit for the group was \$6 million from a turnover of \$26.5 million. This compares with the previous year's figure of \$3.36 million and \$20.6 million, respectively.

The group's report reveals that the price of **Precision** Tapes rose by 100 percent compared with the previous year and turnover was up to 43 percent. The results were the best in an "outstandingly successful" year for the **ATV Music** Group, resulting in a return of 10 percent for the year.

The Pye report makes special mention of strong sales by **Max Bygraves**, **Des O'Connor** and **Mungo Jerry**, and **Spencer Davis**.

Explo to Feature Video Cassettes

AMSTERDAM—Firsto, the bi-annual and world's largest exposition of audio-visual equipment, is being held in the exhibition and congress center in Amsterdam this week. This year it is hoped that the exposition will see a breakthrough in marketing video equipment in Europe.

The most important product on show is the Philips video cassette recorder, which has been taken up by most German manufacturers—Blaukopf, Grundig, NordMende, Saba and Lowa Opta.

New in Firsto this year is a scanner that can be fitted to any color or black and white TV, which will turn it into the **TV-2000**.

The Compact Cassette will also attract a lot of interest. Only two years after its introduction, Philips reported that 300,000 recorders have been sold and a million cassettes. In 1974 the world sale was 5 million recorders and 25 million cassettes. The projected figures for 1975 are 103 million cassettes and 20 million recorders.

Jerry, and Pye deputy managing director **Des O'Connor** commented: "It's been a record year in terms of both turnover and profit, and all signs are that the current year will be even better."

CBS Lifts Retail List

LONDON—Price increases of between 5 and 7 percent are being introduced by CBS this week. Albums will be increased from \$10 to \$10.50, and from \$5.50 to \$6.20. The move represents a return to prices which were in force in 1972 before the tax on records was increased with the introduction of VAT.

Said CBS sales director **Jack Foley**: "We couldn't increase prices for a long time because of the Price Commission and the pressure wasn't that strong from within the company. We enjoyed a good year and we had very large stocks of vinyl."

He said the increases were now introduced because of the firm's expansion into a new depot and head office, and the expected salary review in September.

CBS is raising the price of its singles from \$1.13 to \$1.30, cassettes from \$6.12 to \$6.70, and cartridges from \$6.55 to \$7.20.

Stigwood Profits In Half-Yr. Slide

LONDON—Pre-tax profit for the six months ended March 31 was \$1.2 million, a drop of \$348,000 compared with the same period last year. However the directors are confident that the profit for the year ending Sept. 30 will not differ much from that of 1973. An interim dividend of 50 cents per share, Oct. 8 has been declared for the year ending Sept. 30, which is the same as last year.

Increasing production and running costs have had a marked effect on the group's profits, but the directors have pointed out that the total income to be received from the film "Jesus Christ Superstar" in this financial year, more than four-fifths will fall in the second half.



SILVER TIDINGS—Richard Asher, center, executive vice president of CBS Records International and managing director of CBS U.K., presents silver disk awards to Santana group members for U.K. sales of their "Welcome" LP. Joining together for the occasion are, from left to right, Robert Walker, director of marketing for CBS U.K., Tony Woolcott, manager, creative marketing, CBS U.K., Jose (Chepito) Areas, Tom Coster, Asher, Paul Athlins, assistant international label manager, Carlos Santana, Alan Davis, vice president CBS Records International and director of CBS U.K., and Maurice Oberstein, managing director of manufacturing, CBS U.K.

Canada

Industry Groups Seek To Limit Cutouts Imported From States

Continued from page 1
lited by the Canadian company, are being sold here at regular prices. The Canadian companies maintain that the American-bought deletes are killing the sale of these albums which are still viable items in this country.

Mel Shaw, the manager of the Stampede, who record for His Music World Creations label, and current president of the Canadian Independent Record Producers Assn., voices his concern on the behalf of CDRP.

"These deletes are bought in the U.S. for 50 cents to \$1 and are being put on the market in Canada for approximately \$3 in competition with Canadian manufactured albums at regular price. Artists who have changed label affiliations and have severed relations with these American companies, in some cases, find their old product being deleted back to Canada where their product is still being sold at regular prices. Not only do these cutouts and deletes not bring in any royalty payments to the artists, but they cut into the artist's produce in this country. People who are importing these records and selling them here are showing a complete disregard for songwriters, publishers and artists trying to make a living in this country."

Ross Reynolds, the president of the CRIA, indicates that the assn.'s lawyers are currently looking into the situation. Says Reynolds: "It's unclear what our legal position is on this. We are not sure if it is illegal, but there is no doubt on Canadian material with copyrights administered in this country. Hopefully we can get Canadian product dropped by these companies that deal in deletes and we can do what we can to set the precedent by seizing product and issuing fines."

Under "Infringement by personal action" the act states: "Copyright in a work shall also be deemed to be infringed if any person, or by way of trade or for his or by way of trade exposes or offers for sale or hires; (b) distributes either for the purposes of trade, or to such an extent as to effect prejudicially the owner of the copyright; (c) by any way of trade exhibits in public, or (d) imports for sale or into Canada any work that to his knowledge infringes copyright or would infringe copyright if it had been made within Canada."

Under the heading "Importation of copies" and the sub-heading "Importation of certain copyright works prohibited," the act states: "Copies made out of Canada of any work to which the copyright subsists if made in Canada would infringe copyright and as to which the owner of the copyright gives notice in writing to the Department of National Revenue that he is desirous that such copies should not be so imported into Canada, shall not be so imported."

Graham Norman at the valuation division of Canadian Customs in Ottawa indicates that in his view there might be a recourse in the anti-dumping division of customs if it could be established that either the vendor is selling to a purchaser at less than he'd sell to a purchaser in the U.S., or the importation of these records is causing a serious damage to the Canadian industry.

Canadian albums that are currently making the rounds in Canada as cutouts are "Sweet City Woman" by the Stampede on Bell Records in the U.S., but on Music World Creations in Canada distributed by Quality Records; most of the LightHouse albums on the Canadian market; RCA and Evolution in the U.S. but on GRT in Canada; "Annie" by Anne Murray on Capitol in the U.S. and in Canada; "Rockin'" by The Guess Who on Nimbus Nine in Canada, distributed by RCA, and on RCA in the U.S.; and "The Way I Feel" by Gordon Lightfoot on Sunshine on the Canadian market and Artist in the U.S. and Canada.

There are also 8-track and cassettes of these and other product available.

Ward Poole, who is the buyer for the Towers department store chain in Canada, explains: "Everybody has buy deletes because that's the way it is. You can't get albums selling for \$1.99 somewhere else. I can't very well sell it for \$5.29. You have to stop the main culprits first, especially the stores in which the major part of their stock is deletes. I will never bring another Canadian album back across the border but it is very tempting when you can get albums made here at such low prices. I had bought some LightHouse product but that's about it."

Norton Werner who runs the Record Whorehouse in Toronto, one of the largest importers and distributors of cutouts, feels that the record companies bring many of their problems on themselves.

Says Werner: "Let's look at this realistically. All the money for Canadian major companies comes from the U.S. head office and eventually goes back there. Only the parent companies are effecting Canadian acts. They are the ones deleting the product."

"It is an unwritten law amongst Canadian record companies that they won't delete product until they are selling ten percent of any given album in their area. Canada is a given period of time. They are going to have to start deleting earlier or the American companies are going to knock them off. Most of their Canadian catalog is still selling at regular price. In the past I have approached Canadian companies to buy product but I have been told to get lost. GRT has threatened to sue us for legal damages from our dealings with LightHouse product deleted by the U.S. We have advised them that our feeling is that we are not actionable under Canadian law for albums manufactured in the U.S. Our lawyers have cited Section 44 of the Canadian copyright act, which was passed in 1972, which states that copyright in records is restricted to the manufacture of the albums in question. My feeling is that the artist has made a mutually acceptable agreement with a manufacturer in the U.S. at the time they were signed, and so have already been compensated."

Ivor Liss and Diane Johnson, who run the Montreal-based Caravan Stereo Ltd. which is in the business of wholesaling deleted records in Canada, say that in the U.S. they sell for \$1.99 somewhere else. I can't very well sell it for \$5.29. You have to stop the main culprits first, especially the stores in which the major part of their stock is deletes. I will never bring another Canadian album back across the border but it is very tempting when you can get albums made here at such low prices. I had bought some LightHouse product but that's about it."

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1-MAN CONGLOMERATE

Glatt Is Dominant Force In Ottawa Music Market

OTTAWA—Harvey Glatt expects to gross about \$3 million in record sales at his five Treble Clef record stores in Ottawa this year and an additional \$1.5 million at his Treble Clef stereo component outlets based in the Ottawa area.

Glatt, under the same corporate banner, is also involved in artist management, concert promotion and production, a healthy record import business, full ownership in the local folk club L'Hibou, and sheet music sales, and all of this in the relatively small Ottawa-market.

Explain Glatt: "I am primarily healthy for records without having any sort of progressive FM station. Some people get CHOM-FM from Montreal by cable but mostly there are Top 40 AM stations here. The city is under 10 percent as a singles market and is not strong in tape sales at all. We started importing records about two years ago, stimulated by Mike Therrien who is really plugged into what is happening in England."

Treble Clef was one of the first to introduce English band Babe Ruth to Quebec. The band, which is now distributed by Capitol in Canada, has sold close to 60,000 copies of their self-titled album in Quebec market alone. A current tour of the band put together by Glatt, Donald Tarlton of Donald K. Donald Productions, and Guy La Traverse grossed close to \$76,000 for three dates: the Ottawa Civic Centre; Place des Nations, Montreal; and the Municipal Convention Centre, Quebec City. The band, which is relatively unknown outside of Quebec, has had unprecedented success in this market.

Glatt had his first introduction to the music business in 1957, when he and Arnold Gosewisch, who is now the president of Capitol Records-EMI of Canada Ltd., opened a small record store in Glatt's basement. Glatt and Gosewisch had been roommates at the Clarkson College of Technology in Potsdam, N.Y. in a business administration course. When they left school they went into the record retailing business as partners. After a year, a merger with Sherman's record retail chain was discussed. Gosewisch was in favor and Glatt was not and consequently Gosewisch left the organization to

start the Glatt's with Bernie Finkeinstein when Adam Mitchell, whom he had been working with, joined the band.

Glatt's first brush with the "big-time" came while he managed the Girlfriends, a trio which he signed to MGM with Tom Wilson producing. His next project was a band called The Three Stooges, featuring Terry Veitch, Donna Warren, Bert Tiscom, David Wiffen and Richard Patterson. They went to California where Stevie Barry and Mama Cass co-produced their album, "Christopher's Movie Matinee."

Following associations with Diane Brooks and Eric Mercury and the Soul Searchers; Dennis Petreth; Colleen Peterson; Ken Tobias; James Leroy and Denim; and David Wiffen.

Then a year ago Glatt will open a new Treble Clef franchise in Hawkesbury, Ont. and continue to present concerts in the Ottawa area. Says Glatt: "With our involvement in the record business we get more clues to what is actually selling in the marketplace. Today, promoters have to be more aware of trends and then pick up on them."

It has obviously been an ongoing project for Glatt.

MARTIN MELHUISH

From the Music Capitals of the World

TORONTO

The Vancouver-based Goldfish Records, headed by Terry Jacks, who "Seems to Be in the States sold closer to eight million copies around the world so far, has signed to A&M Records of Canada for distribution and promotion. Gord Morrison, the former Ontario promotion manager for United Artists in Canada, who joined Goldfish recently to handle the Canadian market for the A&M promotion team. Jacks is currently negotiating with Clive Davis of Bell Records in the U.S. for release of his product by that company in the future.... Procol Harum will tape a one hour TV special with the Edmonton Symphony Orchestra here.... Tom Banks has come home in May of next year.... Turner Overdrive's third album "Not Fragile" recorded at Seattle's Kayne-Smith Studios for Mercury, reached gold record status within five days of its release.... Toronto's City-TV has come up with a new music/talk show called "Boogies" which will run prime time on Saturday nights starting in September. Produced by Tom Banks, associate producer is Glenda Ray, RCA (Canada), and host is Gene Taylor.... Judy Casselmann has been appointed production manager of Canadian Programming Services, a division of Shorecares Broadcasting Company Ltd. Peter Balines, who had been the general manager of CFCY, Charlottetown, has left the company but will continue as a sales representative for CPS.

Goldfish has opened a new label called Krautro! which will be devoted to the devo. - ent of bolt German and Canadian progressive rock artists in this country. Vice president and marketing director of Goldfish is Gord Morrison, who was formerly with Sherman's record retail stores. The first release from the label will be an album from Grobschnitt, a 12-piece German band. A Canadian university and college tour is expected for Grobschnitt and Jane, another German Krautrock band. Chris Morgan is the new program director at CFCY, Halifax.

Both bands are on the Brain Metro-Mono label in Germany.... John Gossage, former program director of Capital in Potsdam, N.Y., has joined radio station CIBK, London, as director of marketing.... La-Go Music Ltd. of Vancouver will be the exclusive distributor of Pickwick Records of Canada in British Columbia.... CFCY, Charlottetown, celebrated its 25th birthday Aug. 15.... CBC's Barrie, Ont. had its 25th birthday Aug. 31.... Bob Laline, former program director of CHUM-FM, Toronto, has moved to Winnipeg to become general manager of CFRW-AM and FM. Pat St. John, former program director of CJCH, Halifax, has been appointed program director of CFRW-AM. Duff Roman, formerly with CFRW moves to Toronto to become program director of CHUM-FM. All stations are part of the CHUM chain. Chris Morgan is the new program director at CJCH, Halifax.

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MCA RECORDS

Billboard's Top Single Picks

SEPTEMBER 7, 1974

Number of singles reviewed
this week 102 Last week 99



Pop

THE EAGLES—James Dean (3:36); producer: not listed; writers: J. Browne, G. Foy, J. Souther, O. Hanley; publisher: Benchmark, ASCAP. Aymar 45202. Good solid rocker from well established group, combining the best of their live harmonies and a rockabilly feel. Good for radio. Best cuts: "Hotel Jackson," "Roads Friend." Most commercial effort from group in some time. Flip: Good for Fall (4:27); producer: not listed; writers: D. Henley, G. Frey; publisher: Kick-It Bear, Benchmark, ASCAP.

HOLLY-DUET—La Dee, D. (3:19); producer: Ron Richards and Holly; writers: A. Clark; publisher: Femus, ASCAP. Epic 8-50029. Good solid rock from this well established group, combining the best of their live harmonies and a rockabilly feel. Good for radio. Best cuts: "Hotel Jackson," "Roads Friend." Most commercial effort from group in some time. Flip: Good for Fall (4:27); producer: not listed; writers: D. Henley, G. Frey; publisher: Kick-It Bear, Benchmark, ASCAP.

ABBA—Honey, Honey (3:55); producers: Björn Ulvaeus and Benny Andersson; writers: B. Andersson, S. Andersson, B. Ulvaeus; publisher: Overseas, BMI. Atlantic 45-2029. Takan from their LP, Swedish group rocks through this up-tempo cut in the same vein as "Waterloo." Sweet Oceans are already on the charts with this, but ABBA's is the original version and is powerful enough to stand on its own. Ideal for AM airplay.

recommended

ARGENT—Thirst and Lightning (4:29); producer: Rod Argent and Chris White; writer: R. Ballard; publisher: Mantast, BMI. Epic 8-50025 (CBS).

GRATEFUL DEAD—Dead (3:12); producer: not listed; writer: Jerry Garcia; publisher: Ice Nine, ASCAP. Grateful Dead 45-203.

HARRY CHAPIN—Cat's In The Cradle (3:44); producer: Paul Lekis; writers: Harry and Sandy Chapin; publisher: Story Songs, ASCAP. Elektra 45203.

VICKI BROWN—In Another Woman's Arms (3:25); producer: Al Copi, writer: John Darrill; publisher: Seme, ASCAP. Bell 45-2043.

BUDDY MILES—We Got Love (3:18); producer: Jimmy Iovine; writer: J. Bristol; publisher: Bushka, ASCAP. Columbia 3-1003.

MUD—Tiger Foot (3:50); producer: Mike Chapman & Nicky Chater; writers: N. Chater, M. Chapman; publisher: Chater-chap/Rca, ASCAP. Bell 45-562.

EARTH, WIND & FIRE (3:30); producer: Joe Weller & Maurice White; writers: M. White, P. Bailey; publisher: Sappi, BMI. Columbia 3-10026. Even when group gets a bit away from their Latin jazz style and moves back toward their "Head To The Sky" days with this excellent, more traditional soul oriented ballad. Should cross over into pop with little trouble at all.

THAMES—She's Gone (3:38); producer: Dennis Lambert & Brian Potter; writer: D. Lambert; publisher: Unichappell, BMI. Capital 3957. Soulful, powerful ballad from the five members of this band. They have yet to get a hit, but previous disks in the catalog are used, but if given these fine songs a chance to show off their vocal skills, should move easily from the soul to the pop playoffs.

DYNAMIC SUPERHEROES—Show Shoe Show (3:25); producer: Ashford & Simpson; writers: N. Ashford, V. Simpson; publisher: Rick D-Vil, ASCAP. Motown 1324. Catchy soul-tuna. Good for disco market.

INFERNO BONGO BAND—The Return Of, Prada 6010 (Atlantic); LP will sound good, but will likely break down initially through "Rubber" single. Mix of a bongo conga and other percussive instruments offer an interestingly unique set. Best cuts: "Rubber," "Tappy Paws." I & II?

CORNELL DUPREE—Tasse, Atlantic 3D 7311. Good bluesy material spotlighted by Dupree's guitars and sassy rich and arched teardrop keyboards. Should get heavy soul and FM play. Best cuts: "Tasse," "Pain Of Blues."

THE TOMBAS—The Whirr, Stax 35516. This black South African group continues to starve the music world of Margaret Siganza could well make a dent on the U.S. market. They have a very distinct sound that incorporates African high life music with rock and soul and the outcome is very listenable and danceable. There are several selections of particular beauty. Best cuts: "Inyembeni," "Ipi 'N' Tomba," "Mother Mary," "Zombwana."

MONDO-MONO—The Dawn Of Awareness, Capitol ST 11237. Strong rhythms, highly percussive sounds and interesting, al-

NANCY WILSON—Streetwise (3:21); producer: Gene Page; writer: G. Page; publisher: Harmonica, BMI. Capitol 3954. Ms. Wilson is one of the finest song stylists of our time and is known to every market. With her, most commercial effort in years, she should have no trouble moving back into the mainstream of AM radio play. Superb, gripping, producer.

ESTACY, PASSION & PAIN—Ask Me (3:20); producer: Bobby Martin; writer: Barbara Gaines; publisher: Big Seven, BMI. Rosetta 7159. Good, up-tempo cut featuring strong female lead. Ideal for disco market and a career bet for immediate soul ariya.

recommended

DENISE LASALAS—Tryin' To Forget (3:21); producer: Crayon Enterprises; writer: D. Lasalas; publisher: N.W.H. Bradley/Brigadier, BMI. Westbrook 229 (Jonas).

FRED WESLEY & THE J.B.'S—Rockin' Funky Watergate Part 1 (3:30); producer: James Brown; writer: D. Brown; publisher: Dynatone, BMI. Unichappell, BMI. Polydor 14251. Strong soul cut in the James Brown vein. Ideal for dancing.

ANACOSTIA—Too Busy Thinking About My Baby (3:10); producer: Van McCoy; writer: N. W.H. Bradley/Brigadier, BMI. Strong soul cut over the old Marvin Gaye tune.

STEPHEN MICHAEL SCHWARTZ—Rockin' Mac Away (3:17); producer: David Kershaw/Karen; writer: D. Moore; publishers: ABC/Ouachita, BMI. Capitol 13-1004. Lind back material from young singer/songwriter.

THE GLEES—Me Time (3:17); producer: E.J. Gurin; writer: A. Douglass, W. Jones; A. Jackson; publisher: Jimmy McHugh, ASCAP. Aiva 112. Very strong soul ballad which could easily cross to pop.

UNICORN—Doll! Mother (2:44); producer: David Gimler; writer: Kenny Baker; publisher: Angie Rock, BMI. Capitol 3954. Good, up-tempo commercial group sound.

SHIMON SKOOL—Keepin' Up My Front (Bumby Bump) (3:09); producer: Hodey Morris; writer: James Conwell; Oli-Ver Williams; publisher: Within Reach, ASCAP. 20th Century 2125. Solid mid tempo soul tune.

STYLITE—I'm Goin' Left (3:18); producer: Stylite Wonder; writer: S. Wonder; publisher: Timi Van Stock, Black Bull, ASCAP. Motown 1317.

BEVIE SWANN—Time To Say Goodbye (3:34); producer: LeAnn Taylor, Tony Bell; writer: T. Bell/P. Hurt; publishers: Mom Bell, Cookie Box, BMI. Atlantic 45-3211.

TRAVELIN' SOUL—Three Is The Hard Way (2:14); producer: Richard Tufo and Lowell Simon; writer: Richard Tufo; publishers: Curtom and Soul Town, BMI. Curtom 2126 (Dudek).

BARBARA MILES & THE UNIQUES—Teach My (3:34); producer: Vanter; writers: J. Vanear B. Harris; publisher: James R. Vanter, BMI. 20th Century 2129.

DARREN GREEN—Love Doesn't Grow On Trees (2:38); producer: Sag, writer: McCoy; publishers: Van McCoy/Oceans Blue, BMI. RCA 13016.

TONY JONES—Somethin' Good Baby I Like (3:25); producer: Dolly Shmeltz; writer: S. Shmeltz, N. Wilson, T. Wynn; publisher: Atlantic, BMI. Columbia 3-10029. Linda Adeks has the recent Tammy Wynette hit and comes up with a superb version which should fit any listening charts immediately and pop soon after. Possibly the best and most commanding female she's done in a year.

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PENNY FAITH AND HIS ORCHESTRA—Theme From "Cheesecake" (2:16); producer: Ted Gasser; writer: I. Goldsmith, publisher: Ensign, BMI. Columbia 3-10010. Top version of theme from hit movie is already getting strong play. Used to play on interesting novelty song. Expect huge promo push from London. Could put him back in prime mainstream.

JEANNIE C. RILEY—Plain Vanilla Love (3:27); producer: Jerry Kennedy, S. Shuster, Lyle Latell, Mike Rose, BMI; ABC 12023.

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DON CHAPEL—In The Palm Of Your Hand (3:03); producer: Ken Gallaway; writer: Jeanie Chapman; 4 Star (BMI); Dallas 1017.

MELINDA ANN—The Happy Side Of Love (3:24); producer: Dave Kall, Bobby Barnet; writer: Melinda Ann; Crown Point (BMI); Barnstar 125.

PICTO—A 20 chart tune in the opinion of the review panel which voted for the record published this week; recommended—

INCREDIBLE BONGO BAND—The Return Of, Prada 6010 (Atlantic); LP will sound good, but will likely break down initially through "Rubber" single. Mix of a bongo conga and other percussive instruments offer an interestingly unique set. Best cuts: "Rubber," "Tappy Paws." I & II?

THE BARBARY COAST—Gold Bleed, Vt 905 9504 On this newest effort by one of the wildest groups in rock and roll, the sound is very limny and the instrumental work is on a very high par. Best cuts: "Goldbleed," "In The Scheme Of Things."

MONDONGO—The Dawn Of Awareness, Capitol ST 11237. Strong rhythms, highly percussive sounds and interesting, al-

lthough not charting, this jazz set which should find soul nice, beat cuts: "Plain Fighting," "Make Them (You) Realize."

THE FIRST FAMILY—Control (People Go Where We Send You Part 1) (4:54); producer: James Brown; writer: James Brown; publisher: Dynatone, BMI. Unichappell, BMI. Polydor 14250. Funky instrumental featuring strong sax part.

LEE AUSTIN (The Burner)—I'm A Man (3:36); producer: James Brown; writer: James Brown; publisher: Dynatone, BMI. Unichappell, BMI. Polydor 14251. Strong soul cut in the James Brown vein. Ideal for dancing.

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STYLITE—I'm Goin' Left (3:18); producer: Stylite Wonder; writer: S. Wonder; publisher: Timi Van Stock, Black Bull, ASCAP. Motown 1317.

SHIRLEY BRONN—Woman To Woman (3:54); producer: Al Jackson, Jim Stewart; writer: James Brown; publisher: Eddie Marion; Tangerine; Tigon; publisher: Atlantic, BMI. Columbia 3-10029. Linda Adeks has the recent Tammy Wynette hit and comes up with a superb version which should fit any listening charts immediately and pop soon after. Possibly the best and most commanding female she's done in a year.

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MARY WATSON—Gone (3:30); producer: Eddie Marin; writer: B. Brown; writer: B. Brown; New York Times, BMI. 20th Century 2124. A very clever song taken from her recent album, "With Pleasure." Sings with plenty of feeling. It's a brand new song (there's an old country tune of the same title), and deserves attention. Flip. No info available.

SANITY BURNETT—To Love Somebody (3:25); producer: Doug Gimler; writer: R. Odell; M. Gibbons; Cassette (BMI); Columbia 3-10023. This is a long awaited record from the late singer, and it promises the pleasure. Sandi has been having tour audiences for some time at Dpyland and elsewhere, and though her first release borders on pop, it has enough strength to be a winner. A fantastic singer with a great future. Flip. No info available.

JIM ED BROWN—Get Up I Think I Love You (2:19); producer: Bob Ferguson; writer: Larry Cottle; First Generation (BMI); RCA 10027. Pretty strong lyrics, but all very moral. It has the Brown smoothness with the potent message, and it could be strong in some time. Flip: "A Nuck For the Fridge" (3:08); producer: same; writer: Guy Clark; Dunbar (ASCAP).

JEANNIE C. RILEY—He Can Be Mine (2:46); producer: Walter Haynes; writer: Jeannie Seay; title: Rca 10027. A nice country ballad which she sings herself, demonstrating additional talent. Again the lyrics are strong, but this seems to be the trade-off. Very well done. Flip. No info available.

TOMPAUL GLASER—Musical Chairs (2:59); producer: Tompaul Glaser & Shat Silverstein; writer: Shat Silverstein; T-rix/Evil Eye (BMI); MGM 14740. Silverstein has written an earthen thoughtful, meaningful and commercial song, and Tompaul handles it well. It's his best in a long while. Flip. No info available.

SEEKER—Dinner—Love (7:20); producer: Roy Da; writer: Tony Light, Shat Silverstein, Mike Rose, BMI; ABC 12023. Roy Da's latest, "Dinner," is a keeper. If one wants to hear a good song, then help with it. She just loves her with two outstanding writers and the results are great. It sounds like the Shat of the old. Flip. No info available.

recommended

LEFLY FRIZZELL—Lucky Arms (2:52); producer: Oon Gant; writer: S. Shuster, Lefly Frizzell, Acuff-Rose (BMI); ABC 12023.

JEANNIE C. RILEY—Plain Vanilla Love (2:47); producer: Jerry Kennedy, S. Shuster, Lyle Latell, Mike Rose, BMI; ABC 12023.

CARL SMITH—Dreaming Again (3:00); producer: Wesley Rose; writer: R. Stoddard; publisher: Acuff-Rose (BMI); Hickory 329.

MARLIES ROE—I Can't Stand To Hear You Say Goodbye (2:58); producer: Niall Wilson; writer: Ray Pennington; Danbury (BMI); GRC 2025.

GEORGE JONES—I Can't Wait You Enough (3:03); producer: Poppy Daily; writer: J. Peoples; Glad (BMI); RCA 10052.

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CLIFFORD BROWN—Brown Eyes, Blue Note BN LA 267 G (USA). A retrospective glance back at the young trumpet's career. The disc includes his first 1953 recordings with the band all musically simple. These are cuts which have been previously released and the players are the ones of the band as name attractions like Lou Donaldson, Gil Gryce, Art Blakey, Charles Rouse, Philly Heath and John Lewis. Best cuts: "Hyper Of The Orient," "Da-Da."

classical

HARRY STAMPHORN HOS. 95 & 96—N.H. Philharmonic (Gersh, Barnstaple, Columbia 32598. Barnstaple is working his way through a large block of Harry Stamphorn's works, with purchases of earlier releases a ready-made audience for the newer entries. This pair rate among the more popular, and again serve to project the conductor's attractive, prophetic style. Good catalog.

Let The Good Times Roll

is pulling itself out of

PHOEBE SNOW'S

first album on Shelter Records and Tapes

SR 40278



Produced by Dino Airali

"Think Snow"



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A SONG CANNOT BE HAPPY . . . unless

This first album under the Little Elmo Songs and Little Elmo Productions banner has been published with a unique stipulation. Ten percent of the publishing and composer royalties are being donated to Muscular Dystrophy Associations of America, so that these monies can be used for research seeking cures or treatments for neuromuscular diseases that cripple and kill thousands of children in America each year.

Sun Child believes that each creative person — each artist — should produce a communications product of positive value to society — and helping in the fight against disease is one positive way to accomplish that goal. In such a way each artist can serve to enrich our lives.

A song cannot be happy . . . unless it helps to do good things . . .

"I'm Changing Things"
by Sun Child
published by Little Elmo Songs, Inc.
produced by Joe Johnson for Little Elmo Productions, Inc., and 4-Star Music Co. distributed in U.S. by MCA.

Sun Child will be appearing on the Jerry Lewis Muscular Dystrophy telethon, September 1-2, to sing "Happiness Express," one of the 10 songs on the Sun Child album, *I'm Changing Things*. Tune in . . . and give Jerry a helping donation. (Sun Child appearing courtesy of Little Elmo Revue.)

If you want to join Sun Child in helping a charitable cause by donating a percentage of publishing or composer royalties, fill out the forms below and send them to: Mr. Gene Kennedy, Director of Marketing, 4-Star Music Co., 911 17th Avenue, South, Nashville Tennessee 37212.

"write a song for happiness"

To Whom It May Concern:
I hereby assign ____% of all royalties earned by my writer's rights to the song entitled:

published by: _____ Per. Soc.: _____

to: _____ located at: _____

for the lifetime of the copyright and authorize the aforementioned publisher to allocate said royalties as herein provided. It is understood that performance society monies earned are also included with mechanical sales profits in said "writer's royalties".

Signed: _____
(writer)

Date: _____, 19____

"sing a song for charity"

hereby authorizes a contribution of ____% of all publisher's royalties collected on the song copyright entitled: _____

as performed by _____ on the _____

label to _____

located at: _____

It is understood that this letter of authorization of profit allocation is applicable to and valid for the lifetime of said recording.

Signed: _____
(Little Elmo Songs, Inc.)

Date: _____, 19____



I'm Changing Things

Sun Child

"I may not be a success,
I have world rather than cosmic
ambitions, but I'm a man, yes,
but not a complete
And when the man to say he
is complete, he is not
So he is the man who would sing a
lost song.

Side One:
The Milkman Through The Stars
Sun Child (1:16)
Hallelujah
Sun Child (2:00)
I'm Changing Things
Sun Child (2:00)
None Hold Up The Hand Of Heaven
Sun Child (2:00)
Who Needs The World Of Love
Sun Child (2:00)
Song 99
Song 100 (Last Bit Is In Spanish)
Song 101
Song 102 (Last Bit Is In Spanish)
Song 103 (Last Bit Is In Spanish)
A Gently Mountain In My Mind
Song 105
Song 106
Song 107
A Song Of Love By Sun Child's Throat
The Sun Child (2:00)

Side Two:
The Milkman Through The Stars (Continued)

Song 108 (Continued)

Song 109 (Continued)

Song 110 (Continued)

Song 111 (Continued)

Song 112 (Continued)

Song 113 (Continued)

Song 114 (Continued)

Song 115 (Continued)

Song 116 (Continued)

Song 117 (Continued)

Song 118 (Continued)

Song 119 (Continued)

Song 120 (Continued)

Song 121 (Continued)

Song 122 (Continued)

Song 123 (Continued)

Song 124 (Continued)

Song 125 (Continued)

Song 126 (Continued)

Song 127 (Continued)

Song 128 (Continued)

Song 129 (Continued)

Song 130 (Continued)

Song 131 (Continued)

Song 132 (Continued)

Song 133 (Continued)

Song 134 (Continued)

Song 135 (Continued)

Song 136 (Continued)

Song 137 (Continued)

Song 138 (Continued)

Song 139 (Continued)

Song 140 (Continued)

Song 141 (Continued)

Song 142 (Continued)

Song 143 (Continued)

Song 144 (Continued)

Song 145 (Continued)

Song 146 (Continued)

Song 147 (Continued)

Song 148 (Continued)

Song 149 (Continued)

Song 150 (Continued)

Song 151 (Continued)

Song 152 (Continued)

Song 153 (Continued)

Song 154 (Continued)

Song 155 (Continued)

Song 156 (Continued)

Song 157 (Continued)

Song 158 (Continued)

Song 159 (Continued)

Song 160 (Continued)

Song 161 (Continued)

Song 162 (Continued)

Song 163 (Continued)

Song 164 (Continued)

Song 165 (Continued)

Song 166 (Continued)

Song 167 (Continued)

Song 168 (Continued)

Song 169 (Continued)

Song 170 (Continued)

Song 171 (Continued)

Song 172 (Continued)

Song 173 (Continued)

Song 174 (Continued)

Song 175 (Continued)

Song 176 (Continued)

Song 177 (Continued)

Song 178 (Continued)

Song 179 (Continued)

Song 180 (Continued)

Song 181 (Continued)

Song 182 (Continued)

Song 183 (Continued)

Song 184 (Continued)

Song 185 (Continued)

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Song 187 (Continued)

Song 188 (Continued)

Song 189 (Continued)

Song 190 (Continued)

Song 191 (Continued)

Song 192 (Continued)

Song 193 (Continued)

Song 194 (Continued)

Song 195 (Continued)

Song 196 (Continued)

Song 197 (Continued)

Song 198 (Continued)

Song 199 (Continued)

Song 200 (Continued)

Song 201 (Continued)

Song 202 (Continued)

Song 203 (Continued)

Song 204 (Continued)

Song 205 (Continued)

Song 206 (Continued)

Song 207 (Continued)

Song 208 (Continued)

Song 209 (Continued)

Song 210 (Continued)

Song 211 (Continued)

Song 212 (Continued)

Song 213 (Continued)

Song 214 (Continued)

Song 215 (Continued)

Song 216 (Continued)

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Song 218 (Continued)

Song 219 (Continued)

Song 220 (Continued)

Song 221 (Continued)

Song 222 (Continued)

Song 223 (Continued)

Song 224 (Continued)

Song 225 (Continued)

Song 226 (Continued)

Song 227 (Continued)

Song 228 (Continued)

Song 229 (Continued)

Song 230 (Continued)

Song 231 (Continued)

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Song 233 (Continued)

Song 234 (Continued)

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Song 237 (Continued)

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Song 255 (Continued)

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Song 257 (Continued)

Song 258 (Continued)

Song 259 (Continued)

Song 260 (Continued)

Song 261 (Continued)

Song 262 (Continued)

Song 263 (Continued)

Song 264 (Continued)

Song 265 (Continued)

Song 266 (Continued)

Song 267 (Continued)

Song 268 (Continued)

Song 269 (Continued)

Song 270 (Continued)

Song 271 (Continued)

Song 272 (Continued)

Song 273 (Continued)

Song 274 (Continued)

Song 275 (Continued)

Song 276 (Continued)

Song 277 (Continued)

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Song 279 (Continued)

Song 280 (Continued)

Song 281 (Continued)

Song 282 (Continued)

Song 283 (Continued)

Song 284 (Continued)

Song 285 (Continued)

Song 286 (Continued)

Song 287 (Continued)

Song 288 (Continued)

Song 289 (Continued)

Song 290 (Continued)

Song 291 (Continued)

Song 292 (Continued)

Song 293 (Continued)

Song 294 (Continued)

Song 295 (Continued)

Song 296 (Continued)

Song 297 (Continued)

Song 298 (Continued)

Song 299 (Continued)

Song 300 (Continued)

Song 301 (Continued)

Song 302 (Continued)

Song 303 (Continued)

Song 304 (Continued)

Song 305 (Continued)

Song 306 (Continued)

Song 307 (Continued)

Song 308 (Continued)

Song 309 (Continued)

Song 310 (Continued)

Song 311 (Continued)

Song 312 (Continued)

Song 313 (Continued)

Song 314 (Continued)

Song 315 (Continued)

Song 316 (Continued)

Song 317 (Continued)

Song 318 (Continued)

Song 319 (Continued)

Song 320 (Continued)

Song 321 (Continued)

Song 322 (Continued)

Song 323 (Continued)

Song 324 (Continued)

Song 325 (Continued)

Song 326 (Continued)

Song 327 (Continued)

Song 328 (Continued)

Song 329 (Continued)

Song 330 (Continued)

Song 331 (Continued)

Song 332 (Continued)

Song 333 (Continued)

Song 334 (Continued)

Song 335 (Continued)

Song 336 (Continued)

Song 337 (Continued)

Song 338 (Continued)

Song 339 (Continued)

Song 340 (Continued)

Song 341 (Continued)

Song 342 (Continued)

Song 343 (Continued)

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Song 345 (Continued)

Song 346 (Continued)

Song 347 (Continued)

Song 348 (Continued)

Song 349 (Continued)

Song 350 (Continued)

Song 351 (Continued)

Song 352 (Continued)

Song 353 (Continued)

Song 354 (Continued)

Song 355 (Continued)

Song 356 (Continued)

Song 357 (Continued)

Song 358 (Continued)

Song 359 (Continued)

Song 360 (Continued)

Song 361 (Continued)

Song 362 (Continued)

Song 363 (Continued)

Song 364 (Continued)

Song 365 (Continued)

Song 366 (Continued)

Song 367 (Continued)

Song 368 (Continued)

Song 369 (Continued)

Song 370 (Continued)

Song 371 (Continued)

Song 372 (Continued)

Song 373 (Continued)

Song 374 (Continued)

Song 375 (Continued)

Song 376 (Continued)

Song 377 (Continued)

Song 378 (Continued)

Song 379 (Continued)

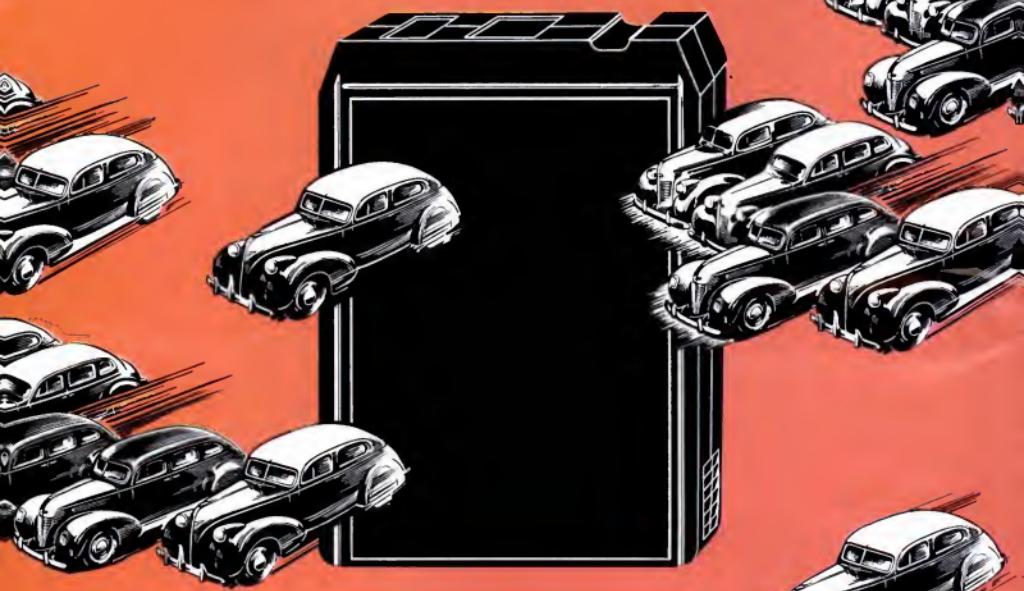
Song 380 (Continued)

Song 381 (Continued)

Song 382 (Continued)

Song 383 (Continued)

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...we travelled the roads
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From the inception of tape cartridge to the development and marketing of car stereo products and accessories, Billboard has been the first to bring you behind-the-scenes reports on important industry breakthroughs.

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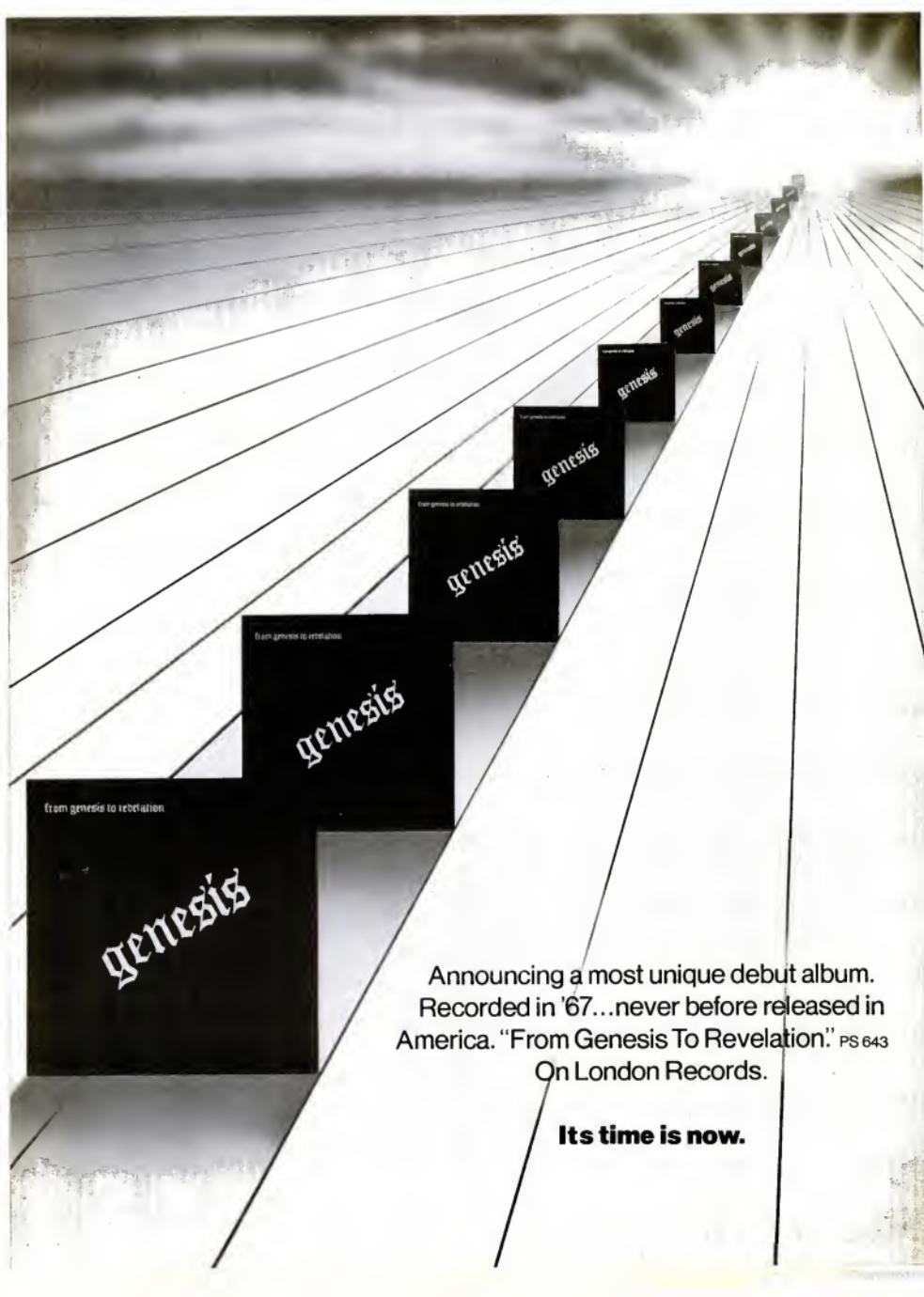
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Announcing a most unique debut album.
Recorded in '67...never before released in
America. "From Genesis To Revelation." PS 643
On London Records.

Its time is now.

Comments from Newcomer Survey

Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

**SUGGESTED LIST
PRICE**

STAR PERFORMER: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong Increases in sales / 11-20 Upward movement of 4 positions / 21-30 Upward Movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry Association Of America seal available and optional to all manufacturers. (Seal indicated by colored dot).



Good 'n Country

Be aware country fans, Marty's album is movin' on up the charts.
It's filled with "good" country tunes, with one dedicated
to all racing fans, "Twentieth Century Drifter."



TOP IPs & TAPES

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POSITION
107-200



TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

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The Need To Be

BDA 420

GAVIN'S PERSONAL PICK

In Bill Gavin's Issue #1008

"CLASSIC SONG BY A CLASSIC WRITER"

Kal Rudman

ON:

WCFL	WCOL
WAYS	WGH
WCAO	WBBQ
WMPS	WKWK
WAKY	WLAM
WKLO	KVOL
WYSL	WAIL
WSGN	KIST
WIP	KRLA
WHHY	KMPC
WSM	K101
KMBR	WAKN
WFOM	KOOK
	WZUU

AND MORE!!

FROM THE ALBUM



BDS 5606

**WRITTEN AND SUNG BY A MAN
WHOSE PERSONAL FEELINGS HAVE BECOME A PART OF OUR OWN LIVES.
ON BUDDAH RECORDS AND AMPLEX TAPES**

Inside Track

The Moody Blues, one of world's most consistently successful groups of the past six years, have broken up. Members, most of who were together for 10 years, could no longer create new songs and are junking two attempts at new albums. Each Moody now has his own solo project, featuring with drummer Edge single, "I'm Like To Do It."

Joe Smith, Warner Bros. president, laughed off London rumors that he and WB chairman Mo Ostin were supposed splitting from Warner to start their own new Anglo-American label. Says Joe, "On the contrary, Mo and I are currently negotiating to extend our Warner contracts."

A gold-record artist didn't have his just-completed LP showcased at his label's annual convention because of a scheduling conflict with the label president.

A major label West Coast chief is due to exit at contract expiration this month.

Des Paes is leaving Warner Bros. in London to start a new Anglo-American label with Don Arden. He will work out of Los Angeles and has already signed some acts... Benny Goodman returns to Carnegie Hall Friday (9) for a special concert... Howard Stein will present the Jackson 5 on their first South American tour Friday and Saturday (13-14).

Polydore president Gil Beltran will address the music and performing arts edge of the British Music Show (Sept. 13-16). British rock singer Arthur Brown has been signed for a part in Ken Russell's movie "Tommy"... Steve Brodke, president of Masters Releasing Inc., which includes Thunderbird Records, has opened new headquarters in Hackensack, N.J.

Private Stock, Larry Utal's newly formed label, has its first product on the market with the single "Touch To Much" by Arrows... Diana Marcovitz will tour the East with the National Lampoon road show.

Three sponsors have been lined up: the Wharehouse, Yamaha Piavano and Yamaha's new audio components line. Their messages will be aired during set changes.

coverage with the festival's director Jimmy Lyons and with the musician's union.

KBCA-FM will give the festival a cash donation towards its scholarship fund in return for landing broadcast time.

The station has been feeding its Southern California listeners precise reports after each concert via phone for the past two years.

This year, a number of station personalities will participate in half-hour shows before and following each of the five concerts.

The station has arranged for two highly equalized headphones to be given to the audience at the Monterey Fairgrounds. It plans to patch into the stage's sound system and also use its own on-stage mikes.

Last year KEST-AM, a San Francisco station, aired the festival in mono, which prompted Gosa, a seven-year air personality with KBCA-FM to suggest to station owner Saul Levine the stereo coverage.

Gosa will provide any fill-in commitments between sets. He arranged

for \$3 Million

PHILADELPHIA-House of Sounds, a wholesale-retail record operation based in suburban Darby, has been named defendant in a suit alleging piracy and asking for damages of the sum of \$300,000. Plaintiffs are Grand Diamond Records and Ice Nine Publishing Co., charging that House of Sounds and its owner, John D. LaMonte, engaged in a large-scale "pirating" of the "Wake of the Flood" record album.

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This contest is another of the mini celebrations that RCA Records is promoting around the Kinks in honor of their Tenth Anniversary in the music business.

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Her Alpert returns to TV after five years with an Oct. 13 special... Tony Orlando & Dawn open new Brooklyn Club after having closed original Broadway Copacabana in 1972.

Has the Bowser summer symphony set all-time grosses of \$131,346 with 31,250 attendance at a pair of Tchaikovsky spectacles... Buffy St. Marie played Chippewa Indian benefit in Wisconsin.

Rare Earth reorganized with three new members, as Jerry La Croix exits Blood, Sweat & Tears to sing lead... Al Green got key to the city, in Jackson, Miss. ... Billy Eckstine playing Denver benefit for United Negro Fund.

Glen Campbell gets his first movie-for-TV "Everybody Loves Uncle Jack"... John Goodman makes his acting debut on "Adam 12" police TV series... Another country star, Connie Van Dyke, starring in two feature films. Her leading men are Bert Reynolds and Joe Due Baker.

David Forest's Fun Productions had the biggest concert weekend yet with \$92,258 for a Long Beach all-star show with Z.Z. Top, Elvin Bishop and Brownsville Station... Jerry Fuller's fullness and Lazy Liza Music to CBS-TV-published through most of Latin America by CBS-TV.

Gloria Lynne singing main theme for sci-fi film "The Kirian Force" ... Commander Cody played to 50,000 at Central Park free concert.

Yes replaced Rick Wakeman on keyboards with Patrick Moraz... Charles Fox, scoring CBS-TV film "Aloha Means Goodbye" ... Cheech & Chong, with two SRO shows in Anchorage, Alaska, have now played all 50 states.

John Feliciano played anonymous sessions for Jon Mitchell single and new John Lennon product. A \$12,500 guitar lesson from Feliciano offered in unusual gifts Christmas catalog which also has expensive gifts from various champs.

Bobby Pat Kelly, Vegas agent, died at 35 in gun accident... John Mayall touring Far East.

Alan J. Bayley, chairman of the board, GRT Corp., says there is no official change in his position and that he will merely be focusing more on corporate activities with day to day operations being handled by Bertil Hordain, president of Billboard. John J. Bayley made the announcement at the end of the first recent board meeting. Tape industry observers are wondering whether Bayley's contract will be renewed by GRT.

Over 200 deceased jazz musicians, all former members of the New Amsterdam Musical Assoc., will receive a tribute in music at the Central Presbyterian Church in New York Sept. 15. The service will be conducted by the Rev. John Garcia Gensel, known as the "Pastor of the Jazz Community" ... Murray Nagle in Houston promoting Little Feat's latest LP.

RCA Promo For 'Snowflakes' LP

CLEVELAND-RCA Records has set a special promotion with Disc Records here to spur sales of its crossover critical hit "Snowflakes Are Dancing," while hoping its excitement the drive generates will also stimulate pop air play in the area.

The album, a synthesizer rendition of pieces by Debussy by the Japanese performer Tomomi, will receive a special promotion in Disc Records' three major mail stores. Displays featuring giant snowflakes will be hung from the store ceilings, while rotating crystal balls reflecting light will simulate pop air play in the area.

More than 43,000 of the Tomato album have already been shipped, according to Billy Bass, RCA national promotion director. If the Disc Records drive is successful, it will be extended to other areas, he says.

Taxe Gets Suit

Continued from page 3

Corp. and Sound City were sued by Wayne Fontana and Adam in one action and by Almo Music, Irving Music and Warner Bros. Music Corp.

The labels charged copyright infringement and unfair competition, the publishers infringement of copy rights.



Steve Marley photo

ELP PLATINUM—Manticore Records artists Emerson, Lake & Palmer display platinum record awards for their "Brain Salad Surgery" during a recent luncheon at Atlantic Records in New York. Joining together for the occasion are, from left to right, Mario Medius, president of Manticore; Jerry Greenberg, senior vice president and general manager of Atlantic; Keith Emerson; Carl Palmer; Stewart Young, manager of ELP; Greg Lake; and Ahmat Ertegun, president of Atlantic, who made the presentation.

ON KBCA-FM

Monterey Fest Will Beam Stereo to So. California

LOS ANGELES—The Monterey Jazz Festival (Sept. 20-22) will be broadcast live and in multilevel stereo by KBCA-FM, this city's 24-hour jazz voice. Jim Gosa will produce.

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